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THE

BAMPTON LECTURES.

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THE BAMPTON LECTURES.

THE

WITNESS OF THE PSALMS

TO

CHRIST AND CHRISTIANITY.

EIGHT LECTURES

PREACHED BEFORE THE UNIVERSITY OF OXFORD IN THE YEAR 1876
ON THE FOUNDATION OF THE LATE REV. JOHN BAMPTON, M.A.
CANON OF SALISBURY.

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BY WILLIAM ALEXANDER, D.D., D.C.L.
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TO

CECIL FRANCES ALEXANDER,

IN REMEMBRANCE OF

TWENTY-SEVEN YEARS OF HELPFUL LOVE

AND HOLY EXAMPLE—

WITH FULL ASSURANCE THAT HIS OWN ESTIMATE OF

HER HYMNS AND SACRED SONGS

IS THAT OF THE CHURCH AND OF ENGLISH-SPEAKING CHRISTIANS

GENERALLY—

THIS ATTEMPT TO INTERPRET THE SIGNIFICANCE OF

THE HIGHEST OF ALL SACRED SONGS

Is Dedicated

BY HER HUSBAND.

PALACE, DERRY:
February 1, 1877.

EXTRACT

FROM THE LAST WILL AND TESTAMENT

OF THE LATE

REV. JOHN BAMPTON,

CANON OF SALISBURY.

——'I give and bequeath my Lands and Estates to the Chancellor, Masters, and Scholars of the University of Oxford for ever, to have and to hold all and singular the said Lands or Estates upon trust, and to the intents and purposes hereinafter mentioned; that is to say, I will and appoint that the Vice-Chancellor of the University of Oxford for the time being shall take and receive all the rents, issues, and profits thereof, and (after all taxes, reparations, and necessary deductions made) that he pay all the remainder to the endowment of eight Divinity Lecture Sermons, to be established for ever in the said University, and to be performed in the manner following:

'I direct and appoint, that, upon the first Tuesday in Easter Term, a Lecturer be yearly chosen by the heads of Colleges only, and by no others, in the room adjoining to the Printing-House, between the hours of ten in the morning and two in the afternoon, to preach eight Divinity Lecture Sermons, the year following, at St. Mary's in Oxford, between the commencement of

the last month in Lent Term, and the end of the third week in Act Term.

'Also I direct and appoint, that the eight Divinity Lecture Sermons shall be preached upon either of the following subjects —to confirm and establish the Christian Faith, and to confute all heretics and schismatics—upon the divine authority of the holy Scriptures—upon the authority of the writings of the primitive Fathers, as to the faith and practice of the primitive Church —upon the Divinity of our Lord and Saviour Jesus Christ—upon the Divinity of the Holy Ghost—upon the Articles of the Christian Faith, as comprehended in the Apostles' and Nicene Creeds.

'Also I direct, that thirty copies of the eight Divinity Lecture Sermons shall be always printed, within two months after they are preached; and one copy shall be given to the Chancellor of the University, and one copy to the Head of every College, and one copy to the Mayor of the city of Oxford, and one copy to be put into the Bodleian Library; and the expenses of printing them shall be paid out of the revenue of the Land or Estates given for establishing the Divinity Lecture Sermons; and the preacher shall not be paid, nor be entitled to the revenue, before they are printed.

'Also I direct and appoint, that no person shall be qualified to preach the Divinity Lecture Sermons, unless he hath taken the degree of Master of Arts at least, in one of the two Universities of Oxford or Cambridge; and that the same person shall never preach the Divinity Lecture Sermons twice.'

PREFACE.

In submitting to the Church and to the public a Second Edition of this work, I have to acknowledge with gratitude the considerable measure of favour which it has received. Within a few months of its publication, which was unavoidably delayed for nearly a year, two impressions were exhausted in America, and another was called for in this country. Private letters from many whom I have never seen, in England, Scotland, France, and America (including several who are not members of the Anglican Communion), have surprised and affected me by the warmth with which their writers speak of the pleasure which they have derived from the volume. I have specially to acknowledge the kindness of several pious members of the Methodist body, who, unlike one or two critics in our own Communion, did not allow their favourable judgment to be warped by certain undisguised doctrinal differences.

Now the circumstances of the case, and the conditions under which the Lectures were produced, cause me to feel

a pleasure in this, deeper, I hope, than any which could be supposed to arise from personal vanity. For they were put forth under some inevitable disadvantages. The original preparation for them, and their delivery before the University of Oxford, involved an expenditure of time which I could ill afford. And, after they were delivered, I could devote to their preparation for the press but broken fragments of time. Thus the pages were disfigured by a considerable number of misprints, especially in Hebrew citations and criticisms, being the department in which my modest acquirements and my failing eyesight made me most liable to error. Moreover, the Lectures in many places simply indicated principles, which I had intended to develop and apply, while I found no time afterwards to carry out my purpose. The Discourses seemed, by God's grace, to awaken an interest, for which I shall ever be thankful, and which I certainly did not anticipate. But the sight of those great congregations of young men filled my heart to overflowing, and imparted to my style, from time to time, an amount of rhetorical colouring which cooler criticism may not unjustly condemn.

To all these deficiencies in ripeness, in knowledge, in style, I plead guilty. The deeper, therefore, is my conviction that I must have grasped a principle of interpretation for the Psalms, sufficient to meet the problem to which it is to be applied, and to which Christian minds

are, perhaps, not much accustomed in these days. Later criticism upon the Psalms has been distinguished by the show, or by the reality, of great technical skill in Hebrew grammar. It has produced interesting pages upon the authorship of the Psalms, and the occasions which gave birth to them; but those pages are written upon sand. It has piled up section after section upon the inscriptions and prefixes of the Psalter, and upon the nature of Hebrew musical instruments. I am apt to agree, after all, with Kimchi, who says of one, 'non constat nobis quale discrimen sit inter nomina Psalmorum initialia,' and with Aben-Ezra, who affirms of the other, 'nulla est ratio ea cognoscendi.' But for some of these writers the Psalms themselves seem to be but occasional religious pieces, parts of which no doubt are Divine, but parts very human—and parts very inhuman.

Now this vacillating semi-Rationalism appears to me to be utterly unsatisfactory. Logic forces us, in the long run, to accept one or other of two principles of interpretation: either that of Reuss, or that of the early Church, of the Apostles, and of our Lord and Saviour.

The last, I, for my part, accept fully and literally. This principle of interpretation alone appears to me to explain the Psalter, or to account for its existence. And, if it be so, an argument of no small importance for the truth of the Christian Religion seems to follow

—an argument which it is the business of the following pages to state and illustrate.

It remains for me to indicate the 'sources' to which I have habitually turned.

First, then, I have been diligent in reading the Psalms in Hebrew, with Gesenius and Fuerst's Concordance by my side. Of Translations, those of the LXX, of S. Jerome 'juxta Hebraicam veritatem,' and of Reuss, have been compared. Of the chief schools of expositors and commentators I have carefully selected some principal specimens, and constantly referred to them. Thus, S. Augustine has mainly represented for me Catholic Antiquity. From the older Roman Catholic school I have chosen Bellarmine; and, after prolonged use of his exposition, I can subscribe to the judgment of Dr. Delitzsch, that 'he brings to his task not only very unusual genius, but, within the bounds of Romish restraint, a deep, spiritual penetration.' Among German Protestant critics I have consulted Hengstenberg and Delitzsch, both—especially the last—with considerable profit. There are two other books which I have read and re-read, as representing the first beginning, and the most finished and thorough-going expositions of modern Rationalistic criticisms of the Psalter. The first of these is Ernest Fred. Car. Rosenmüller. His *Scholia in Psalmos* are written in an unimaginative style, in perspicuous Latin, which never rises to eloquence. But his exegeti-

cal penetration is of a high order. Rosenmüller's industry reminds the reader of Gibbon's comparison of Tillemont to the humble and sure-footed Alpine mule. He produces, just in their right places, valuable citations from half-forgotten authors. He differs from most commentators in never avoiding a real difficulty, and in always giving an unbiassed exposition. And thus—while his position is simply that of a critic *ab extra*—while he has little real sympathy with the poetry, less with the spirituality, and least of all with the Theology of the Psalter—he is the most valuable of guides up to a certain point—according to our English translation of a famous text, 'a *schoolmaster* to bring us unto Christ.' Still more sweeping and thorough-paced in the negative direction is Reuss,[1] whose work is the very quintessence of the latest unbelieving criticism. Having read these two considerable commentators through and through, I have not cared to wade through many others of the same school, very inferior to them in real scholarship, acuteness, and logical consistency. But of modern commentators of our own Church, I have turned again and again to the Psalms, in the fourth volume of the 'Speaker's Commentary,' by Canon Cook, the Dean of Wells, and the Rev. C. J. Elliott; and I have found unfailing instruction in the theological depth and spiritual sweetness of the Bishop

[1] *Le Psautier, ou le Livre de Cantiques de la Synagogue.*—Traduction nouvelle, avec introductions et commentaires, par Edouard Reuss, Professeur à l'Université de Strasbourg, Paris, Sandoz et Fischbacher, 1875.

of Lincoln, and the thoughtful brevity of Dr. Kay. Out of a host of others occasionally used, I may mention Calvin, Rivetus, Genebrard, Hammond, Gejerus, Piscator, Cocceius, and Le Clerc. For the poetry of the Psalms I have studied Herder, and Lowth's *Prælectiones* with the *Notæ et Epimetra* of T. Dav. Michaelis. I should be ungrateful indeed, were I to forget to add to this list the honoured name of Mr. Keble.[1] It is depressing to think how completely such noble strains as, e.g., Psalm xciii. in that version, are unheard in our churches; how few avail themselves of the conscientious thoroughness of a translation which, when read side by side with the Hebrew Psalms, is a pregnant and condensed commentary.

In the present Edition I have not scrupled to avail myself of the results of additional studies during the last year and a half. I have even ventured to break up the original materials, and to re-cast the arrangement in such a way as I hope to make the argument more simple and impressive. In the correction of the Hebrew I have received the valuable assistance of my learned friend and chaplain, the Very Rev. John Gwynn, Dean of Raphoe, to whose large stores of information and conscientious accuracy in every department of criticism and general literature almost each page of this volume is indebted.

[1] Psalter, or Psalms of David, in English verse. By a Member of the University of Oxford. Oxford, 1840.

I conclude with the earnest prayer that this book may, in some degree, enable some of our clergy and people to carry out the exhortation,

זַמְּרוּ מַשְׂכִּיל :[1]

[1] Psalm xlvii. 7.

WILLIAM DERRY AND RAPHOE.

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[1] 'Universam eorum naturam, et generales habitus, et *extrema solummodo lineamenta adumbrans;* ad singulas partes, et *minuta rerum adjuncta*, parce ac raro descendens.'—Lowth, *De S. Poes. Hebr.* Prælect. XI.

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Corrigenda.

Page 60, note 5 ; *for* v. 3, *read* v. 2

„ 61, note 5 ; *for* Index, *read* Indexes

„ 65, note 2 ; *for* My father and my *mother*, *read* My *father* and My mother

„ 66, note 3 ; *for* i. 67, *read* i. 57

ib. *for* accipit, *read* usurpat

„ 100, note 3 ; *for* Note C., *read* Note D.

„ 155, note 5 ; *for* מְלֵב *read* מִלֵּב

„ 161, note 1 ; *for* φλόγι πυρός, *read* φλογὶ πυρὸς

„ 167, note 4 ; *for* Niphil, *read* Niphal

„ 217, note 3 ; *for* Note B., *read* Note C.

„ 228, note 1 ; *for* xix. 15, *read* xix. 14

„ 279, line 7 from foot, *for* 1668, *read* 1608

„ 292, line 2, *before* Eph., *insert* 1 Cor. ii. 3 ; 2 Cor. vii. 15 ;

„ 300, (note 1 to p. 299); for xviii. 41, *read* xviii. 4

„ 321, note 1 ; *for* כֹּזֵב *read* כֹּזָב

„ 347, note 3 ; for κοντάρια, *read* κοντάκια

„ 383 (opposite to Gen. III. 22); *after* 100, *insert* 110 *n.*

ib. (opposite to Gen. XLIX. 10); *for* *n.*[2], *read* *n.*[1]

Note.—Throughout this book the numbering of the Psalms, and of their verses, for the sake of uniformity, has been made to follow that of the Authorised Version, even where the Hebrew or the Greek of the LXX. is cited.

Bampton Lectures.

THE WITNESS OF THE PSALMS TO CHRIST AND CHRISTIANITY.

LECTURE I.

Thou hast brought me into the dust of death.

וְלַעְפַר־מָוֶת תִּשְׁפְּתֵנִי

Psalm xxii. 15.

I.

In this series of Lectures I shall attempt to present, in a systematic view, the varied Witness to Christ and Christianity which is afforded by the Book of Psalms.

Independently of its proper interest and instruction, this subject has a special claim to be considered as coming within the range of those which were contemplated by the founder of the Bampton Lectures.

The other books of the Old Testament may, for the most part, be kept at a convenient distance. It was said by the most popular Christian Apologist of the last genera-

tion, that it is an artifice of unbelieving controversy to 'attack Christianity through the sides of Judaism,' and to make the New Testament 'answerable with its very life for the Old.'[1] When the attack is pressed in the extravagant forms which Paley proceeds to mention, his defence is worthy of serious consideration. There is, however, a sense in which those who advance along this line towards the citadel of the faith are not guilty of artifice. There is a sense in which the responsibility must be borne. But, then, as regards a great part of the Old Testament, it is an ultimate responsibility of the logical faculties. It lies, even for thoughtful minds, at a practically undefined distance. But the Psalms are interwoven with the texture of the New Testament. They are so, indeed, to a degree which can scarcely be imagined by any one who has not directed his special attention to the subject,[2] and marked down, not only certain palmary passages, but literally hundreds of at first unsuspected hints, allusions, and expressions. But, over and above this, the echoes of the Psalms rather multiply than decrease even in the Nineteenth Century. The words of Aristotle did not become more completely stamped upon the language of the world in the Middle Ages than the words of the Psalms upon the language of devotion and Theology in the Church of every age. It is not merely that preachers occasionally quote the magnificent encomium of Hooker. It is not merely that an enormous literature of criticism and devotion has accumulated round the Psalter, so that a competent scholar, many years ago, reckoned up six hundred and thirty separate commen-

[1] Paley's *Evidences*, Part III. chapter 3.

[2] See Appendix. Note A.

taries on the subject.[1] The Psalms occupy about a fifth of our English Prayer Book. They are more familiar than the words of Ken or Cowper. Of the many aspects presented by an English Cathedral, there is one which is often overlooked; it is a shrine for the Psalter. The Great Teacher, who saw into the depths of Scripture with such penetrating insight, once spoke of it as a chain of which no link can be broken without rupture or dislocation of the whole.[2] But that may be in the ultimate consequences of things; in the way of remote, and sometimes unsuspected deductions from premisses not distinctly formulated. It may be in the long run, in the lifetime, not of an individual, but of a community or of a nation. For instance; a disbelief in the Bible account of the creation of man, however explained, may co-exist—it is to be feared, illogically—with a reverence for the supreme authority of Christ. It can scarcely be so with the Book which we propose to examine. The Psalmists cannot be put away from us, with an impatient shrug, to a more convenient season. At marriages and funerals, by sick-beds and in stately ceremonials, in churches and homes, they make their voices heard at every turn. They are as near to us as the Evangelists themselves. Christianity is responsible for the Psalter with its very life.

Our subject naturally falls into two main divisions:—

[1] 'Le Long, sedulus si quis alius et exactus perscrutator, ad 630 recensuit (*Bibliotheca S. Pat.* 1723. II. 1098), exceptis iis qui in universam S. S. commentati sunt.'—Dank, *Hist. Rev. Div.* i. 287.

[2] *οὐ δύναται λυθῆναι ἡ γραφή.* St. John x. 35.

(1) The Witness of the Psalms to Christ, and (2) The Witness of the Psalms to Christianity.

The second of these divisions—the Witness of the Psalms to Christianity—has, less frequently than the first, been distinctly contemplated by Christian preachers. Under the complex term Christianity, I shall include four separate conceptions:

i. That whole tendency of heart and mind which leads those who are under its influence to feel, act, and pray in a particular way—in a word, the *Christian Character.*

ii. The outward expression in appropriate utterance of this prevailing tone or life—in a word, *Christian Worship.*

iii. The enunciation, at least in pregnant germs, of those primary intellectual conceptions which give form and consistency to the spiritual life—in a word, *Christian Theology.*

iv. That great organisation—the community of souls which is stamped with that peculiar character, which utters the adoration of its heart in that peculiar worship, which frames its intellectual conceptions in that peculiar mould—in a word, the *Christian Church.*

The contemplation of a Character, which, under the elder dispensation, was not yet perfected; the provision for a Worship, which did not yet exist; the anticipation of a Theology, which was not yet elaborated; the delineation of an organised Body, which was not yet established; are prophecies, which may be submitted to the most stringent tests.

II.

It will be understood that he who speaks of the Witness of the Psalms to Christ can scarcely belong to the school of those for whom the *predictive* element in Prophecy is secondary and unessential. There are many who conceive the word to have little significance beyond that which it bears in the title of Jeremy Taylor's famous book.[1] For them the Prophets are preachers of a religion, tolerant, unritualistic, and unsectarian. They are incorruptible political Puritans. They are, in a degree, prelusive echoes of the voice of a Free Press. After making the necessary allowances, they resemble the young and eloquent chief of the Eclectic philosophy, when in 1820 his burning words, delivered from a Professor's chair in the Sorbonne, stirred the mind and spirit of the youth of France. They may be thought of as chiefs of a Hebrew Liberal party, as writers of a kind of glorified leading-articles at once sublime and obscure. But their special function as pre-announcers of the Historical Christ is denied, or ignored. It will generally be found that those who wish to remove or minimise the predictive are impatient of the miraculous—for the predictive is the written form of the miraculous.

It is, indeed, never to be forgotten that the utterances of the Prophets are not merely predictive. The English Divines of the last century often used language which might seem capable of such a construction. The general

[1] It should be remembered that the 'Liberty of Prophesying' does not represent the maturity of Taylor's intellect or convictions.

tendency to this partial view was, probably, increased by a misapprehension of the limits which the context implied to Bishop Butler's apparently unguarded statement—'Prophecy is *nothing but* the history of events before they come to pass.'[1] On the contrary, the Hebrew Prophets enunciate those great moral and even political axioms, which, as Coleridge says, 'are permanent prophecies because they are at the same time eternal truths, predictions which in containing the grounds of fulfilment involve the principle of foresight, and teach the science of the future in its perpetual elements.'[2] Invectives against superstition and sin; words of comfort to the weary and heavy-laden; occasional warnings about the political relations of the Theocracy; are mingled with vaticination. Above all, and that more especially in the Psalms, the principles of a higher spiritual life are developed, in a line of progress which runs parallel with the development of the image of Him who was to be the Author of that life. To the importance of this whole side of Prophecy, more especially in its political relations, the attention of Englishmen was first prominently called by the great thinker just quoted. His once famous Lay Sermon owed its origin to this.

From this part of the Prophetic Office arose one great characteristic of the history of Israel. In other Eastern countries, two iron hands have been laid upon the moral and intellectual life of man, the hand of the Priest and that of the Despot. Among the Jews, despotism and priesthood existed. An order of Prophets

[1] *Analogy*, Pt. II. ch. vii. [2] *Statesman's Manual*, p. 207 (2nd Ed.).

was recognised in Egypt, but it was absolutely identified with the Sacerdotal Caste. The Priesthood of Israel was prevented from becoming Egyptian or Brahminical[1] by the independent existence of the Prophets. They saved the plant of spiritual religion from dwarfing and dying, under the cultivation of a caste in the enjoyment of a monopoly. In the worst of times there was not wanting a mysterious voice which spoke the accents of conscience and liberty in the ear of despots. But if we are to be on our guard against the exaggeration which has been, not without injustice, attributed to Bishop Butler, we must, in the present conditions of thought, be still more careful to avoid that which may be derived from Mr. Coleridge's writings. To *forthtell* (*etwas weissagen*) is, no doubt, a main characteristic of the Prophet. But the נָבִיא (nābhīy) is not the demagogue who scatters his burning words among the masses. He is not the rational and philosophical Divine who speaks a sublime and sanctified common sense. He is the man who rebukes, utters, or predicts;—but the essential idea is that he does so under the influence of another and higher power than his own, that he obtains and announces a Divine Revelation.[2]

[1] Ewald, *History of Israel*, i. 563.

[2] Fuerst's observations on the verb נָבָא and the noun נָבִיא deserve attentive study. They correct two wide-spread errors on the derivation and meaning of the verb:—'The Niph. נִבָּא and Hithp. הִתְנַבֵּא = to speak by Divine impulse and instigation, to prophesy, vaticinate, announce the future. Because the Holy Spirit produces a spiritual sense and motion in the soul, the Niph. or Hithp. is employed for this sort of Divine inspiration, because these conjugations are used to describe the inner affections (*πάθη*) (as in the case of words denoting grief and penitence). . . . But the verb under consideration is employed for the announcement made by Divine inspiration of things *past* or *future*; as also for ethical teaching; or for a prophetic poem undertaken by Divine impulse; or, if false prophets are in question, of utterances arising from ue-

It has been remarked by Bishop Horsley that prediction in its highest form, the Messianic, is nowhere more perspicuous than in the Psalms. Yet nowhere is it more overlooked. One cause of the feeble impression produced by these passages is, certainly, the enormous mass of criticism and speculation which has overlaid and buried the text. Nowhere has the preacher more emphatically to lament the barren superfluity of his materials; the often thin and shadowy *substratum* of result under gigantic layers of books. What Psalms are objectively, what subjectively, Messianic;—how far we are to recognise an ideally Righteous Man suffering and glorified, whose features, projected in the mirror of the Psalms, assume a strange and touching likeness to the King of Sorrow and of Glory;—whether, and how far, the thought and personality of the Psalmists were protended to, and absorbed by, the Divine object of their contemplation;—these are speculations of great interest and importance, but they are speculations after all. I desire to lay hold, in the first place, if possible, of one solid Messianic fact, apart from all theories about the mode in which it may have been presented to the Prophet. We may then hope to proceed with better assurance of success; for truth emerges from error itself more readily than from confusion.

moniacal instigation. . . . It is a great mistake to suppose that נָבָא like נָבַע has the original signification of bubbling up, bringing forth, uttering out. The word is compounded of the root *ba*—Gr. φα—Lat. *fa-ri*—and the proposition *na* = κατά. From this we see its natural import—"oratione *devincere*, convincere" (niederreden, überwältigend reden) . . .—נָבִיא = speaker, prophet, who, endowed Divinely with the gift of prophecy, is the messenger and interpreter of the true God—sometimes of false prophets who feign a Divine Mission.'—*Concordantia Hebraica*, Jul. Fuerst, pp. 669, 670.

III.

Let us then begin by considering the 22nd Psalm. Let us see what witness it gives to a sincere enquirer, possessed of the ordinary means of investigation.

But it will lead us more directly to our object, if, before entering upon this enquiry, we provide ourselves with tests, or *criteria*, by which to examine whether 'single examples of prophecy' may reasonably be referred to a higher than human origin.

Three such tests were many years ago laid down by a venerated divine of this University in his 'Discourses on Prophecy.'[1] They are briefly these:

(1) Known promulgation prior to the event.

(2) Sufficiency of correspondence between the prediction and the result.

(3) Chronological, or moral remoteness, in the date or in the nature of the event. The first excludes forged or manipulated prophecies; the second, equivocal coincidences; the third, random forecasts, felicitous guesses, sagacious anticipations, predictions in the form of universal principles, which, as Mr. Coleridge says, 'contain the grounds of their own fulfilment.' Gibbon speaks of a prophecy which was affixed to an equestrian statue in Constantinople, about A.D. 955, to the effect that Russia in the last days should be mistress of Constantinople. He goes on to mention that there are writers who witness to this fact about A.D. 1100. 'Perhaps,' he adds, 'the present generation may yet behold the accomplishment of the prediction, of a rare prediction, of which the style is

[1] Davison, *Discourses on Prophecy*, viii.–ix. 374–426.

unambiguous and the date *unquestionable.*'[1] Gibbon's language implies that a style sufficiently unambiguous and a date sufficiently certain would be enough to establish a species of vaticination inexplicable upon ordinary principles. And it would occur to most persons at once to cite the prophecies which relate to the fall and dispersion of the Jewish people. But those who believe in the Divine origin of prophecy can afford to be more exacting, and to give additional stringency to the tests proposed by Mr. Davison. They may claim beyond those—

(4) That the prediction, though capable of being considered separately, shall not in itself be detached and isolated, but part of a connected and systematic whole.

(5) That the sufficiency of correspondence shall be enhanced by a prediction not absolutely general and colourless, but enriched with a certain number of particular adjuncts.

(6) On the moral side—That the prediction shall not be of a nature merely to gratify private feeling, or stimulate an otiose curiosity, but shall have some reference to an end worthy of a Divine Author.

That these tests are necessary will readily be understood. Very extraordinary forecasts may be made by sagacious men, from the application of historical analogy, or from the possession of general principles;—every general principle being a species of prophecy pregnant with repeated fulfilments. Of this kind was the anticipation of Polybius that Rome would become imperial, because he had observed that democracies and aristocracies

[1] *Decline and Fall*, chapter lv.

end in empires. A less well-known illustration is afforded by Archbishop Browne's sermon, preached in Christ Church, Dublin, on Easter Day, 1551, in which he said of the Jesuits that 'the Society shall be cut off by the hands of those who most succoured them; that at the end they shall become odious to all nations, having no resting-place upon earth, and then shall a Jew have more favour than a Jesuit.' In such cases there is a want of that moral remoteness which has been laid down as necessary to give us a conviction of a superhuman origin. Examples might be multiplied of men, who, under an intense feeling of righteous indignation, have been led to give utterance to sayings which have been accepted by their contemporaries as the sentence of the Judge of all the earth. National wickedness has elicited from men of fervent piety impassioned invectives which have been strangely fulfilled, as in the case of the marvellous prediction of the French Revolution delivered by Beauregard in Notre Dame, thirteen years before that event. But none of these can submit to be confronted with all the tests which have been laid down, in order that our interpretation of the 22nd Psalm may be compared with them.[1]

Let us now proceed to contrast the Rationalist and Christian interpretations of that Psalm.

i.

The former may fairly be represented by Professor Reuss, of Strasburg, whose exposition is as follows:[2]—

[1] Appendix. Note B.

[2] *La Bible. Traduction Nouvelle, avec Introductions et Commentaires.* Par Edouard Reuss, Professeur à l'Université de Strasbourg. Cinquième Partie, pp. 115–121.

'Here is a Psalm, simple, transparent, without any grammatical difficulty, confining itself to generalities, making no allusion to particular facts which can only be discovered by critical combinations more or less ingenious; which yet has caused heated controversies and incredible divisions among commentators, who have been misled by the necessity of finding imaginary traces of an individual history.

'The piece is composed of two parts. In the first, the person who speaks deplores his misfortune, speaks of mortal dangers which menace him, describes the state of humiliation and misery to which he is reduced, and implores with cries the succour of a God who seems to have abandoned the suppliant. This fervent prayer, from the very fact of its maintaining the relation between the faithful and his God, gives him the hope of being heard. Thus, the second part of the poem places itself at the stand-point of this perspective, and passionately implores the aid of Divine Grace, so as to forget the present situation. More than this—the horizon is enlarged, and the glory of the future appears brilliant in proportion to the darkness and sorrow of the momentary abasement. The main question is to know who speaks in the Psalm? The inscription tells us that it is David, and, of course, the pursuit of Saul forms the stock of the exegesis which feels constrained to subscribe to the conjectures of the Rabbis. We shall not amuse ourselves by discussing an impossible interpretation.

'But the subject of the Psalm, the person who speaks in it, is it really an *individual*? He consistently speaks

in the singular. The third and fourth strophes appear to exclude all doubt on the subject. "I am a worm and no man," "Thou art He that took me out of the womb," and the rest. In spite of all this we are of a different opinion. The second strophe, in speaking of "our fathers," already puts them in relation to the present situation. And this allows us to see a more perfect parallelism between the two epochs of the history, no matter of what epoch the poet thought in speaking of the times when the prayers of Israel were more promptly heard. Again; unless my feeling of the passage greatly deceives me, the long list of ferocious beasts places us in presence, not of individuals, but of assembled enemies, hostile peoples. But the four concluding strophes absolve us from the necessity of further hesitation. In them, the deliverance of this so-called individual becomes the subject of thanks for all Israel present and future. The Unhappy *One* changes into the unhappy *ones*. Finally, in view of this deliverance, the entire Pagan world will be converted. The Psalm depicts and deplores the profound misery of the people of God under a Pagan tyranny. . . Every one knows that Jesus, nailed to the cross, pronounced the first words of this Psalm. That circumstance constrained Christians from the first to recognise their Lord Himself in the person who speaks in it. The partition of the garments of the Crucified, and the lot cast upon His coat, were immediately made out, and later on it was discovered that the LXX had translated, "They dug My hands and My feet," instead of "as a lion." Not only did they see a direct allusion to the punishment of

the cross in changing *dig* into *pierce*, but they concluded that the feet also were pierced, contrary to the custom. And so the Crucifix is represented to this day. But all this system of interpretation reposes upon a notion of Prophecy to which science can no longer adapt itself, viz., that an ancient poet, David, completely forgetting his person and his age, could have transported himself in spirit into the soul of a Personage belonging to a distant future, and could have described the destinies of that person in an anticipatory picture of accidental details.'

In spite of all the gifts and acquirements of the accomplished writer, it will appear obvious from his own statements (1) that the Psalm does not paint a general situation of undefined distress, but one crowded with particular facts; (2) that the Sufferer contemplated in it is, upon any ordinary construction of words, an individual; (3) that the learned author struggles against facts which he himself admits, for the purpose of defeating a principle of interpretation which he dislikes.

It is advisable to notice in this place the general theory of interpretation inherited by modern Rationalism from the Jewish schools, which is found to be the most convenient mode of stripping Psalms of this class of their Christian significance. It may be not unfitly called the substitution of the *subjectively National* or *Israelite* for the *subjectively Messianic* principle.

Many of the Psalms suggest the same question which has so often been asked in reference to the seventh chapter of the Epistle to the Romans—Of whom is the writer speaking? who is indicated by *I*? Is he thinking of him-

self, or of some other man, or men? The answer of the school just mentioned is that, in almost all cases without exception, the Psalmists adopt a vivid and convenient personification of Israel in its national agony or triumph, repentance or restoration. It is plain that, if sufficiently numerous and important instances can be alleged to establish this as a general scheme of interpretation, we must enter upon an examination of the 22nd Psalm with a strong presumption, to say the least of it, against the subjectively Messianic view.

A numerous class of Psalms is understood as subjectively national or Israelite by De Wette, Rosenmüller, and Reuss, who follow the teaching of Jarchi.[1] Of the 13th Psalm Jarchi affirms that 'the common prayers of the whole people in a time of oppression are here contained.' This becomes a pregnant principle indeed, and runs through the whole Psalter. The 25th Psalm does not really express the sentiment of an individual; the 'tender mercies' from the very Heart of God[2] are simply those recorded in the pages of history. The 69th Psalm merely echoes the 6th and 38th; it is spoken in the person of the Jews, who were carried away into captivity at Babylon.

This principle of interpretation is especially valuable as disposing of the formidable witness of the 22nd Psalm. 'With the Jewish interpreters,' says Rosenmüller, 'we do not hesitate to place this Psalm among those that bewail the sad fate of the whole Jewish people

[1] Especially Psalms vi., ix., xii., xiii., xvii., xxii., xxiii., xxv., xxxi., xxxviii., xxxix., xl., lxix.

[2] רַחֲמֶיךָ (răch'ămĕykhā), Psalm xxv. 6.

among their barbarous oppressors, under the image of a single man, smitten with every kind of anguish, mental and bodily. But if this conviction be well founded, it is scarcely necessary to point out that the Psalm cannot have been composed by David.[1] The name of the royal poet was prefixed to this and other pieces of the same type, because that monarch in his many perils and conflicts was not unnaturally conceived of as a noble representative and personification of the whole people of Israel.[2] Kimchi supposes that the 23rd Psalm was composed by David, but that it was found specially suitable to the Hebrew people, on the eve of their return from their captivity, and was thus joined to the preceding dirge, which complains of the miseries of the exile.

This principle of interpretation need not, perhaps, be absolutely fatal to the higher Christian view of the Psalm. The collective ideal Israel is typical of Christ, and the lamentation or triumph of the one might pass over into that of the other. Nor are we concerned to deny that there are Psalms which had a national significance, and breathed forth the humiliation or rapture of the whole community. There are times for every people and for every Church, when each single wave of thought and emotion is drawn shoreward by a powerful tide—and the separate resonance of any one breaker cannot be distinguished from the multitudinous murmur of the whole sea. But there can be no doubt that the theory which we are examining has been pushed to an extravagant length,

[1] *Scholia, Arg. in Ps.* xxii., *Arg. in Ps.* xiii.

[2] 'Sententia haudquaquam repudianda'! *Scholia, Arg. in Ps.* xxiii.

until it becomes tasteless and frigid, as well as unspiritual and unchristian. It is said, for instance, of the 13th Psalm, that 'there is something poor in it, when we read in it the complaint of an individual against other individuals, beseeching God to intervene in his private concerns. But all is natural, legitimate, and touching, when we think of a *nation* oppressed and betrayed even by some of its own sons. We are content to leave to others the pleasure of following the shadowy phantoms of Saul, Absalom, and the Philistines.'[1] But if all human hearts which have really tried the Psalms have found an expression in them of their own wants and their own experience, it was because they were, in the first instance, the expression of real living human hearts. The 13th Psalm has ever been 'dear' to holy souls in dark hours of *temptation*, whether of the intellect or the will; and the thousands who so use it feel that it is the voice of an individual life.[2] Let us look at two other Psalms most confidently asserted to be subjectively national. Surely, in the estimation of religious Israelites, sin was something intensely linked to a man's personal existence. Such a forced and artificial periphrasis for national transgression as 'sins of my youth,'[3]

[1] Reuss, *in loc.*

[2] 'He who is tempted suffers from one of two evils—unholy desires from the will, doubt and darkness from the intellect. When lusts press upon us, God seems to "forget" and desert the soul; when clouds obscure the intellect, God seems to "hide His face." For He is the Light, and illuminates when He turns His face towards us, but leaves in darkness when He turns His face away. On account of the first, the believer when tempted says, "How long wilt thou forget me, O Lord?" On account of the second, he exclaims, "How long wilt Thou hide Thyself from me?"' Bellarmin., *Explanat. in Psalm.* p. 61. 'Hinc apparet Psalmum hunc scriptum esse pro liberatione justi a tentatione diabolicâ.' *Ibid.*

[3] חַטֹּאות נְעוּרַי (chăttōth n'ʿūrāy), Psalm xxv. 7. The qualification

in a prayer, is utterly inconceivable. Again, it does not need the dying voice of the Son of God to remind us that the act of yielding up the soul to God is the very concentration of personal and individual life, and has no counterpart in national history. But, if this be so, the

בְּיָדְךָ אַפְקִיד רוּחִי
(b'yādh'khā ăphkīydh rūchīy) [1]

of the 31st Psalm can never belong to a personified Israel. I contend that some of the Psalms most confidently claimed as *subjectively Israelite* cannot be read through in that sense, without doing violence to all natural construction of language. But, if this be established, we need not enter upon a consideration of the 22nd Psalm, with any antecedent presumption that the *I*, so often spoken of, must almost necessarily be an agonising Israel personified.

ii.

Thus the way is open for us to put another exposition of the 22nd Psalm side by side with that of Reuss. It is, in substance, that of the early Fathers, of the Apostles, of our Lord Himself. The form in which it is cast may give it some interest. I shall follow the main lines of Bossuet's interpretation. I have been unable to find that it has been seriously affected by the long succession of Rationalist critics. But I have not followed Bossuet without the liberty of occasional amendment, from a careful study of the Psalm itself, and from the results of later research.

in the text will show that I have not forgotten that נְעוּרִים is used metaphorically of the youth of the people of Israel. Jer. ii. 2; iii. 4; Ezek. xvi. 22, 60.

[1] Psalm xxxi. 5.

The presuppositions from which we need to start are but few. In default of evidence to the contrary, we hold that the title which refers it to David may safely be assumed; though even this is not necessarily bound up with the Messianic interpretation. We require, then, but two postulates: (1) That, whatever be the psychological explanation, Psalmists, as a matter of fact, speak, from time to time, in the person of Messiah; (2) That Jesus on the Cross attributed it to Himself—or, at least, cited its opening words, and thus leads us to do so. That He uttered the 'Eli, Eli,' scepticism itself can scarcely doubt. It is the one Last Word of the Seven which has been preserved by the two first of the synoptical Evangelists. Its record is an instance of fearless candour. There have not, as we know, been wanting those who, in days of rougher blasphemy, spoke of this utterance as weakness or cowardice. There are those living who write, in lower but not less bitter tones, of the cry wrung from a heart broken by the sense of a mission misunderstood; of the wail of a young life made for the sunshine of Galilee, as it felt the last golden drops pouring out on the dust of Golgotha. 'That voice of utter loneliness in the death-struggle,' exclaims the noble-hearted Rationalist, Schenkel, 'that entirely credible utterance, because it could never have been invented.'[1]

The question before us is—Who is this Forsaken One? To answer it, we must observe what are the traits of His position, circumstances, and character, as they are here delineated.

[1] *Charakterb.* p. 308. See Appendix. Note C.

They are these:—

He is abandoned, scorned, and abject. His anguish shows itself by broken cries. We ask for the construction of the words immediately after the first line, but who can construe a sob?

> My God! My God! why hast Thou forsaken Me?
> Far from My salvation . . . .
> Words of My complaint. . . .[1]

So abject is He, and so scorned, that the strange word translated '*reproach* of men'[2] is applied to Him.

He is surrounded by enemies typified by wild beasts.

> Bisons have compassed Me, many a one:
> Strong ones of Bashan have surrounded Me.
> They have opened upon Me their mouth,
> As a lion roaring and rending the prey.[3]

His suffering involves fierce thirst.

> Is dried as a potsherd My strength:
> My tongue is cleaving to My palate.

Death is the consequence; laying or setting out for the sepulchre.[4]

The sixteenth verse brings us very close to the Cross. We must pause upon the words rendered, 'They pierced My Hands and My Feet.'

[1] *v.* 1.

[2] חֶרְפַּת אָדָם (chĕrpăth ādhām), *v.* 6.

[3] *vv.* 12, 13.

[4] וְלַעֲפַר־מָוֶת תִּשְׁפְּתֵנִי (v'lă'ăphăr-māvĕth tĭshp'thēnīy), *v.* 15. '*Pulvere* s. *humo mortis* significatur *tumulus, sepulchrum. Sepulchro aliquem disponere* s. *aptare* est ita conficere ut mortui instar sit sepulchro demandandi.' Rosenm., *Scholia, in loc.* 'Tu m'étends dans la poussière de la mort.' Reuss.

'My strength is like a potsherd, dry,
My tongue and gums together cleave—
Low in the dust of death I lie,
Thou layst me there, and there wilt leave.' Keble.

The choice lies between three readings: (1) כְּאֲרִי (*Kā'ărīy*) (2) כָּאֲרֵי (*Kā'ărēy*), (3) כָּאֲרוּ (*Kā'ărū*). If the first reading be correct, the word with its disposition of vowel-points means 'like a lion;' with the second, it is the plural participle from a verb signifying to *dig* or *pierce*; with the third, the preterite of the same verb. Not only does Justin Martyr quote the text against Trypho as translated by the LXX. (*ὤρυξαν χεῖράς μου καὶ πόδας*). The impossibility of giving any satisfactory sense or construction to *Kā'ărīy*—'like a lion My Hands and My Feet'—and other reasons, have induced scholars like Ewald and Fuerst, without the slightest dogmatic prepossession, to adopt *Kā'ărū* as the true reading, though not strongly supported by MSS.

But even then, it is said, if it be so, that is no true picture of the Crucifixion, for crucifixion did not involve piercing of the feet. But the slave, in the lines from the 'Mostellaria' of Plautus, so often quoted since the days of Bynæus, expressly mentions the affixing of the feet as well as the hands in the slave's punishment of the cross. Tertullian, who lived before crucifixion was abolished, speaks of the double piercing as forming the peculiar atrocity of the cross. Two martyrs, Marcus and Marcellianus, remained a day and a night, tied to a beam, to which their feet were nailed. The impartial industry of Rosenmüller supplies another instance from a crucifixion in Arabia. Above all, let us remember His own words, 'Behold My Hands and My Feet!'[1]

[1] St. Luke xxiv. 39. Appendix, Note D.

The Sufferer's Hands and Feet, then, are pierced. If not, a mysterious something is done to them.

Those who have remarked the passages from ancient writers, which describe the extension of those who were crucified, will read with a fresh meaning the words in the seventeenth verse,

I may tell all my bones.[1]

His garments are parted, and 'upon His clothing they cast a lot.'[2]

But then this agony has a strange, yet real and most powerful influence, in bringing the nations of the earth to God. The 'half-indignant' question of the Apostle, 'Is He the God of the Jews only?'[3] is no question at all with Him Who speaks from the great agony. The long sweep of the rhythm speaks of His joy in the travail of His soul. Those who have forgotten 'have not so forgotten that they cannot be brought to remember.'[4]

All the ends of the earth shall remember, and shall turn them unto Jehovah,
And shall bow down before Thee all the tribes of the Gentiles.[5]

Not only will He declare His name unto His brethren. The kingdom becomes the Lord's, and He is ruling and reigning among the Gentiles.[6] A great procession comes to worship. A mystic Feast is spread. There pass before us the forms of strong men in lusty pride, fed and sated

[1] אֲסַפֵּר ('ăsăppēr), *v.* 17. 'I will diligently note down' (as one carefully writing in a book).
[2] *v.* 18.
[3] Rom. iii. 29.
[4] St. Aug. *De Trinitate*, xiv. 13.
[5] *v.* 27.
[6] מוֹשֵׁל בַּגּוֹיִם (mōshēl băggōyīm), *v.* 28.

with life's richest fare. 'All the fat ones of earth[1] have eaten[2] and bowed down.' For these strong men feel that, after all, there is One Who brings together all the far-stretched pride and ambition of man, and covers them with these two narrow words, 'Hic jacet.' They who are in one view 'earth's strong ones,' are in another 'goers down of dust.'[3] But the poor and humble shall so eat that a new thrill of imperishable life shall pass into their souls. 'Your heart shall live for ever.'[4]

Any one in whom these traits do not meet cannot supply us with an answer to our question. Of course, by allegorizing, by denying that any particulars are described, critics may close their eyes to Christ. But with Him, and Him alone, we obtain an answer which is unforced, natural, and connected. It is easy to refer to David, to Jeremiah, to collective Israel. But unless these positive facts can be asserted of each or all of them; unless death, preceded by these particulars, or most of them, can be justly, and without palpable absurdity, affirmed of them; we have not found the object of our search. How can the conversion of the world, as the reward and consequence of suffering, lie hidden in some obscure nook of history? 'If you deny it,' cries Bossuet, 'the world itself is a witness against you.'

We may now give, in a constructive form, the Church's answer to the question which we have put.

Loaded with the sins of the world, Jesus began the

[1] כָּל־דִּשְׁנֵי־אֶרֶץ (kŏl-dĭshnēy-ĕrĕts), *v.* 29,

[2] אָכְלוּ Præt. for Fut. to denote certainty.

[3] יוֹרְדֵי עָפָר (yōr'dhēy ɣāphār).

[4] *v.* 26.

Psalm upon the Cross to show that it was His. Four out of the last Seven Words certainly are taken from, or refer to, this portion of the Psalter.[1] From the first verse on, there is scarcely a line which might not have come from the pen of an Evangelist. Instead of a colourless scene, instead of unmitigated darkness and inextricable confusion, there are colour and detail. The echo of part of this very Psalm, hideously distorted and caricatured, comes up in the ears of the Forsaken One.[2] Burning thirst; violent tension of suspended members, making the frame like that of a living skeleton; rude spectators gambling over the raiment; some wrong, probably piercing, done to the hands and feet; the *ἀδημονεῖν*, the feeling strange and out of place in God's universe;—all these are represented

[1] Mr. Coleridge once said: 'I am much delighted and instructed by the hypothesis, which I think probable, that our Lord in repeating *Eli, Eli, lama sabachthani*, really recited the whole or a large part of the 22nd Psalm. It is impossible to read that Psalm without the liveliest feelings of love, gratitude, and sympathy. It is, indeed, a wonderful prophecy, whatever might or might not have been David's notion when he composed it. Whether Christ did audibly repeat the whole or not, it is certain, I think, that He did it mentally, and said aloud what was sufficient to enable His followers to do the same. Even at this day to repeat in the same manner but the first line of a common hymn, would be understood as a reference to the whole. Above all, I am thankful for the thought which suggested itself to my mind, whilst I was reading this beautiful Psalm, namely, that we should not exclusively think of Christ as the Logos united to human nature, but likewise as a perfect man united to the Logos. This distinction is most important in order to conceive, much more, appropriately to *feel*, the conduct and exertions of Jesus.'—*Table Talk*, p. 86. St. Augustine mentions it as a current belief in the Church that our Lord upon the cross repeated from Psalm xxii. 1 to xxxi. 5. The Last Words, which refer to this portion of the Psalter, are:

Ἠλί, ἠλί, λαμὰ σαβαχθανί; (St. Matt. xxvii. 46; St. Mark xv. 34.)—Psalm xxii. 1.

Ἵνα τελειωθῇ ἡ γραφὴ λέγει· διψῶ. (St. John xix. 28.)—Psalm xxii. 15; (Psalm lxix. 21.)

τετέλεσται (St. John xix. 30)—last word of Psalm xxii. 31, עָשָׂה 'He hath done.'

εἰς χεῖράς σου παρατίθεμαι τὸ πνεῦμά μου (St. Luke xxiii. 46.)—Psalm xxxi. 5.

[2] St. Matt. xxvii. 39, 43; Psalm xxii. 7, 8.

so vividly, so powerfully, so accurately, that Christian consciousness upon Good Friday turns to this Psalm as naturally and spontaneously as to the Nineteenth Chapter of St. John. Centuries of contemplation at the foot of the Cross have shown Faith no discord between the Crucified Lord Whom she adores and Him Who cries 'Eli, Eli.' If she ever tries in vain to get a glimpse of His features, it is because she cannot see distinctly for tears. But there is more than this. The Sufferer passes to glory by the edge of the sword (or a violent death), from the lion's mouth, from the claws of the dog, from the horns of the unicorn. The minute touch in the twenty-second verse, referred to in the Epistle to the Hebrews ('He is not ashamed to call them brethren, saying, I will declare Thy Name unto My brethren'), might not, by itself, attract our attention; but then it comes from Him Who has cried, 'Eli, Eli,' Whose Hands and Feet have been pierced; and we note that twice only, in quick succession, just after the Resurrection, our Lord is recorded to have applied the word 'brethren' to His servants.[1] The wonder of the Psalm is brought to a climax by the ordered development in which all is given. First, He Who suffers is laid into the very dust of death. Then risen from that dust, He proclaims His Name to His brethren, beginning from the Jews, and ending with the Gentiles from the very farthest parts of the earth.

To understand all this fully, we must, indeed, remember those deep words, 'He hath made Him to be sin

[1] Psalm xxii. 22; cf. Hebrews ii. 11, 12; St. Matt. xxviii. 10; St. John xx. 17.

for us'—'Who His own self bare our sins in His own Body on the tree.'[1] That alone explains the Dereliction. The chapter 'De carentiâ omnis consolationis,' in the 'Imitation of Christ,' leads us but a little way down this great depth. 'Such,' cries Bossuet, 'are the inner wounds of Jesus Christ, ruder and more intolerable than those of hands and feet. But God grants to His Son not only the conversion of His brethren, but that of the Gentiles; the establishment of His Church and the exaltation of His glory in all lands. Such is this Psalm, more historical than prophetical. To enter into its spirit fully would require the triumphant note of the Song of Moses to succeed the plaintive tone of Jeremiah. Happy they who, in reciting the Psalm, can find in themselves the reflection of a sadness that is so holy and a joy that is so Divine.'[2]

Such is our answer to the question proposed for solution. 'Psalmorum clavis Christi fides.' The golden key of the Psalter lies in a Pierced Hand.

IV.

Before I close, there is a view of the ethical bearing of this, and other prophecies fulfilled in the Passion, to which I must advert. In the present 'chaos of disintegrated convictions;' among the hundred voices of criticism, which succeed to the hushed adoration of former ages in presence of the Crucified, those are to be found who complain of the Ideal itself of Him Who is marred more than any man. If such be here they may possibly say—The

[1] 2 Corinth. v. 21; 1 St. Peter, ii. 24. [2] Appendix. Note E.

preacher has been mainly occupied, successfully or unsuccessfully, with the witness of one particular Psalm to Christ. But, the image of the Sufferer there given is not that which strikes us as the highest type of humanity, or the most wholesome and fruitful to contemplate. Not the highest human type. A writer of great power, whose veiled sarcasm has deceived not a few simple-minded reviewers, says bitterly, 'How infinitely nobler and more soul-satisfying is the ideal of the Christian saint with wasted limbs—his upturned eye piercing the very heavens in the ecstasy of a divine despair—than any of the fleshly ideals of gross human conception. If a man does not feel this instinctively, let him test it thus. Whom does his heart of hearts tell him that his son will be more godlike in resembling? The Theseus? The Discobolus? Or the St. Peters and St. Pauls of Guido and Domenichino? Who can hesitate as to which ideal presents the higher development of human nature?' And then the writer proceeds to speak ironically 'of the natural instinct which draws us to the Christ-Ideal in preference to all others, as soon as it has once been presented to us.'[1]

Nor, again, does the Christ-Ideal of the 22nd Psalm seem to such persons the most healthy or the most productive. A very eloquent critic doubts whether dwelling upon this Ideal is even morally good. The four arts of eloquence, music, painting, sculpture, appear to him to be in a kind of fatal conspiracy to wring out the last drops of pity for a merely physical agony. Each of these arts, in dwelling with ignoble iteration on the physical

[1] *The Fair Haven*, p. 220.

wounds and exhaustion, degrades rather than ennobles the conception of pain. And then he speaks of time, of thrilling emotion in men and women of exquisite sensibility, wasted in picturing the mere bodily anguish of One Who suffered long ago, instead of preventing the pain of His people here and now—instead of tending the sick, of aiding the untaught and the unhelped.

As regards this last objection, a part of it is, of course, not only conceivable but true. There are coarse and revolting Calvaries abroad; there are realistic sermons and devotions at home. We may forget a Divine Agony in contemplating bodily anguish. But the result is a question of fact. There are tears ever flowing upon this fallen earth, tears of pain, of penitence, of sorrow. There are also idle tears of sentimental emotion. But as a matter of fact, every battle-field, and hospital, and mission, and crowded city, bears witness that tears shed beneath the Cross, as the Christ-Ideal melts into the soul, are the rains which quicken the harvests of human charity.

To the other able writer, who appeals to the instinctive choice of parents for their children, we may reply that there is a natural ideal and a supernatural. Between the thin hand and hectic cheek of a son fading away into an early grave, and the elastic frame that wins athletic palms in the University Eight or Eleven, no parent would hesitate. Yet even the natural eye can see, at times, that an ideal of a different type becomes higher and better. After an action in the siege of Paris, when the troops had sought safety in ignoble flight, a French mother came to one of the gates towards the evening of a winter day. She

asked for her son by name from those who came trooping hurriedly in. One officer, himself a fugitive, told her that the Germans were making no prisoners; that her son, if ever he came back alive, must return that way before dark. She watched through the deepening shadows, and at last, as the night fell, turned homeward, with a cry, 'Thank God! he did not run away.' What if some one were to ask with bitter irony—Whom does a parent's heart of hearts tell her that her son had best resemble; a cavalry officer in his strength and youth, galloping up the lines on a review day, or a shattered thing, dabbled in blood, lying stiff and stark upon the field? Even the natural eye has moments of insight, when it sees that the Duty-ideal is higher than anything earthly. And the Duty-ideal, like the Christ-Ideal, has the mark of wounds.

For believing that the very Christ-Ideal is here in the 22nd Psalm, there is one reason beyond any other.

There is an exact correspondence between seeing Miracles in the light of Christ's performance of them, and seeing Prophecies in the light of Christ's application of them. In arguing upon the Miracles, we often forget to estimate the moral element in which they were immersed for their first witnesses. We see them through the colourless media of history and of logic; they saw them flushed with the lights of love, goodness, and truth. When the sick were healed, or the dead raised, it is little to say that their senses supplied them with evidence of the *fact*. There is an evidence beyond that of sense. The purity of the look; the compassion and majesty of the tone of voice; the words, deep, solemn, simple, which had the

inimitable ring of truth; the whole *effluence* of the Man floated in the Miracle, through every channel of conviction, to the very centre of their being. 'The responsibility of their belief' was thrown upon One Whom they knew to be supremely true. They did not so much believe in Christ because they believed the miracle; they rather believed in the miracle because they believed Him.

The application of the Prophecy by Christ is thus elevated to the same point as the performance of the Miracle by Him.

One bathed in blood, hanging upon a Cross, applied the prophecy of the Twenty-second Psalm in words that rang up from the darkened altar-stairs of a mysterious sacrifice to the throne of God.

Let us bow before the pathos and the majesty of that interpretation. Does He not say, 'Behold My Hands and My Feet, that it is I Myself'?

NOTE UPON LECTURE I.

[That the interpretation of Psalm xxii. adopted in this Lecture is not popular at the present time, I am only too well aware. The prevalent views run in *two* opposite currents. (1) The thoroughly Rationalistic, or subjectively Israelite view, has been discussed in the body of this Lecture. (2) Among Christian believers there has been a general acquiescence in the theory of the justly venerated Hengstenberg, and a quiet contempt for the old prophetic view, as 'antiquated,' 'mystical,' 'mechanical,' and 'unspiritual.'

Hengstenberg's interpretation may be termed the *Mystico-ideal.* It may be stated as follows.

David composed this Psalm from the starting-point of his own experience. It embraces three elementary propositions of the spiritual order—that the righteous must suffer; that his deliverance will assuredly come; that the deliverance will redound to the glory of God's Name. Every righteous man of every age might thus appropriate the pathos and consolation of the Psalm, and still more the community of the righteous; but in its highest sense, it was fulfilled in Christ, and, until His coming, partook of the character of unfulfilled Prophecy.

This cumbrous theory seems to me to break down at every point. That the colours of the picture were derived from any particular event in David's life, is a simple hypothesis, for which or against which much can be said. I utterly disbelieve that any religious soul, at any time,—much less under the Christian dispensation—could ever have appropriated this Psalm to himself. *Dare* any Christian man say it over as in his own person?[1] The expressions throughout are too frankly and naturally *personal* to admit of any direct reference to a people or community. The exuberant magnificence of the language in which the world-wide and abiding consequences of the sufferer's deliverance are celebrated, would be absurdly disproportionate if applied to any individual in Jewish history. Hengstenberg is too candid and pious not to admit that outward circumstances were so moulded by God's Providence, that 'the inward conformity of the sufferer to Christ should be outwardly visible.' But he maintains that *without these* the Psalm would have been fulfilled in Christ. What the 22nd Psalm would convey to us without these outward circumstances, I cannot conceive. I can quite understand that if our interpretation of a single circumstance (such as the piercing of the Hands and Feet) be erroneous, the prophecy would still be amply fulfilled. But if our Lord had never uttered upon the Cross its first or last words; if those who passed by had never used the gestures, or spoken the sentences of mockery mentioned in it; if the lots had never been cast, nor the

[1] This, of course, does not apply to such use of parts of it in a lower and reflected sense, as is made, *e. g.*, of *v.* 21 by St. Paul in 2 Tim. iv. 17.

death-thirst taken place, nor the Hands and Feet been pierced—I am apt to think that we should have had no Crucifixion. The Psalm would, indeed, have hung in its place, the divinely carven crucifix of the Old Testament; but no generation of men would have seen the original from which it was derived. It would have remained 'a tale of little meaning, though its words are strong.'

On the whole Hengstenberg seems to me utterly unable to answer his own irrefragable argument in his invaluable 'Christology.' I do not think that it is difficult to discover the motive by which he was actuated. If the 22nd Psalm is subjectively Messianic, so, by parity of reasoning, are other Psalms, *e.g.* the 16th and 69th. But the tone of religious thought around the great theological critic was too adverse to the ancient Theology of the Church to enable him to face the intense reality of the vicarious suffering by which our Lord, as it were, appropriated the sins of His people, speaking of them as His, and the expression of the wrath of God in the so-called imprecatory passages.[1]

Hengstenberg maintains that the subject of the 22nd Psalm is *neither* David threatened by his enemies, *nor* the pious part of the people, *nor* Christ exclusively, *nor* is it typically Messianic—but that it refers to the Ideal Person of the Righteous One. I hold, with Bossuet, that, beyond any other part of Scripture (except the 53rd chapter of Isaiah), if I may adapt a phrase of Bacon's to a higher subject than that of which he wrote, '*Messiam* directo percutit radio.' I believe that, in the long run, if a choice can only be made between the interpretation of Reuss and the non-natural theory of Hengstenberg, the former will carry the day. Most of us prefer a frosty night, intensely cold, but luminously clear, to a fog in which we perpetually wander, without a definite point for which we can make.

[1] Thus he writes: 'Not one of the quotations from the Psalms in the history of the Passion refers to a Psalm which is directly and exclusively Messianic. The 69th Psalm, which, next to this, is the most remarkable, *contains features which will not apply to Christ* (most prominently the strong expressions about the sufferer's sin), and which excludes the idea that our Lord and His Apostles have given it a direct and exclusive Messianic interpretation.' *Comm. on Psalms*, i. 365.

LECTURE II.

And He said unto them, These are the words which I spake unto you, while I was yet with you, that all things must be fulfilled, which were written in the law of Moses, and in the Prophets, and in the Psalms, concerning Me.

ST. LUKE xxiv. 44.

The woman saith unto Him, I know that Messias cometh, which is called Christ.

ST. JOHN iv. 25.

I.

I PROPOSE to conclude this morning our survey of the Psalms, as a Witness to the Person of Christ, while the remaining Lectures of the present course will be occupied with their Witness to the Christianity which He founded.

If we have succeeded in establishing one solid Messianic fact in the 22nd Psalm, the Messianic idea comes to us with a weighty introduction. We are not startled at its becoming the key to the general scheme of the Psalmist.

The Psalms which belong to Christ may be considered as belonging to three classes:—(i) the *subjectively*, (ii) the *objectively*, (iii) the *ideally*, Messianic.

i.

There is one class of these Psalms which has, in later times, been generally termed *subjectively* Messianic,

i.e., in which the suffering or glorified Saviour is Himself the Speaker. The ancient Church believed that such Psalms are numerous. It cannot fairly be doubted by those who receive Holy Scripture, and reason consistently from it, that four at least, if not five, are pointed out in the New Testament to be such—the 16th, 22nd, 40th, 69th, and perhaps the 109th. Many others (pre-eminently the 23rd, the 28th, the 30th, the 35th, the 71st,[1] the 120th,[2] and the 142nd) have been generally received by the Church in this sense until recent times.

1. There are many, indeed, who utterly refuse to recognise the existence, or the possibility, of such Psalms, unless we are able to show the historical basis, the occasional circumstances, from which they could have sprung. Now we are unable to do anything of the kind with the poems of many writers who possess that lower and mundane form of inspiration which is called genius. But in the case of those whose inspiration welled from a diviner spring,[3] and whom we may literally call the Poets of God,[4] it becomes more unreasonable again, and implies still greater forgetfulness of the conditions under which they wrote, to insist upon the solution of such a problem. Assuming the Divine nature of Prophecy, who can tell what personal

[1] This is so interpreted by our Church in the one Antiphon preserved in the Prayer-book—that at the end of the 71st Psalm in the Service for the Visitation of the Sick: 'O Saviour of the world, Who by Thy Cross and precious Blood hast redeemed us, Save us and help us, we humbly beseech Thee, O Lord.' This shows that the voice which wails through that Psalm is believed by the Church to be the voice of the 'Saviour of the world.'

[2] Appendix. Note A.

[3] רָחַשׁ לִבִּי (rāchăsh lĭbbīy) Psalm xlv. 1. 'Hoc tantum loco in V. T., ex Syriaco רחש, *scatuit*. Proprie de aquâ vivente, ebulliente.' Rosenm., *Scholia, in loc.*

[4] מַעֲשַׂי (măy'ăsăy) *Ibid.*, τὰ ποιήματά μου (Symmachus), 'The things which I have made' (P.-book Vers.).

experience, what inward anguish, wrought in David that frame of mind which led him to wail forth the 22nd Psalm?

2. It has, again, frequently been said that the notion on which this classification is based involves a psychological impossibility. It has even been urged that to speak of subjectively Messianic Psalms is tantamount to asserting that David's consciousness could extend to one yet unborn, and that this cannot be admitted without confounding the very idea of the personal life of human souls.

But we may safely dismiss such magisterial assertions as these. All the valuable monographs of the Scotch and French schools of philosophy have not brought Mind completely within the ascertained range of exact science. Barriers against the attainment of a perfect knowledge of the soul are interposed by four different causes:—(1) by the contrary current of *habit*; (2) by the *complication* of phenomena which exist simultaneously in countless numbers; (3) by the inconceivable rapidity of their *succession*; (4) by the want of an *accurate* and *determinate language* which can be applied universally and with exactitude. These general and insuperable difficulties may well make us suspicious of such sweeping negatives as that which is before us. But to this, in the present case, we must add our want of materials for analysing the working of the human mind under the impulse of the prophetic spirit, further than such materials are supplied by the Prophets themselves. We, therefore, decline to bow before negations which give, and can give, no proof.

That is not inconceivable which Christians in every age have conceived. That is not absurd of which one well-supported instance has already been given in the 22nd Psalm.

That Psalm does not stand alone. It belongs to a class of which there is but one consistent solution. From what particular occasion or experience they may have taken their point of departure, what psychological conditions may have existed during their composition, we do not propose to examine. It may be true, as is currently held in the Jewish schools since the days of Maimonides,[1] that the inspiration of the 'Kethubim' is different in some degree from that of the Prophets more strictly so called, less emotional and overwhelming, more like a gentle and harmonious development of the ordinary faculties. It is possible that the causes of poetical excitement to David were so like those of the poetical temperament generally as to be well described by the Rabbinical story: 'David used to be awakened at midnight, and moved to begin the composition of Psalms by the north wind rippling along the strings of his harp.'[2] Ewald may have rightly interpreted these Shemitic ideas into Japhetic thought, when he points out to us the conditions of David's prophetic poetry.[3] In his youth, Ewald reminds us, the son of Jesse was a close spectator of the prophetic spirit. He was charmed by the measure and cadence of thought in Hebrew

[1] Appendix. Note B.

[2] A cithern used to hang above David's bed, and when midnight came the north wind blew among the strings so that they sounded of themselves; and forthwith he arose and busied himself with the tune until the pillar of the dawn (עמוד השחר) ascended. Talmud, *B. Berachoth* 3 *b*, quoted by Delitzsch on Psalm lvii.

[3] *History of Israel*, iii. 197.

poetry, and the music which accompanied it. He occasionally yielded himself to its impulse in his earlier days. In his maturity, when the cares of a kingdom weighed upon him, he refrained from exhibiting himself as one of the Prophets—in most striking contrast to Muhammad—his Psalms presenting themselves as the noble fruit of a grand and various life. But, however all this may have been, the Psalms to which I now refer were prepared, under superhuman influence, for Jesus the son of David.

The wonderful feature of these Psalms is that they answer the peculiar characteristics of His Human Soul. One part of the Evangelical delineation of our Lord which most amazes us is the rapid interchange, or coexistence, of apparently inconsistent moods and feelings. To overlook this, is to misunderstand the Gospels. Thus, a certain number of critics put down on one side the agitation of the Agony in Gethsemane, as recorded by the Synoptics. On the other side they take note of the calmness of the words in the 17th chapter of St. John. They then desire us to take our choice between the Jesus of the Synoptics and the Jesus of St. John. Both, they assure us, we cannot have. A year before His death, St. Luke records an incident which might seem to have no direct connection with His return to His heavenly home. Yet the Evangelist speaks, with a strange and sublime solemnity, of the days drawing on to their accomplishment for His elevation into glory by the Ascension.[1] The only and sufficient explanation is in Bengel's profound remark, 'Stylus Evangelistæ imitatur sensum Jesu.' Things

[1] ἐν τῷ συμπληροῦσθαι τὰς ἡμέρας τῆς ἀναλήψεως αὐτοῦ. St. Luke ix. 51.

which, if we could dare to conceive ourselves placed in His position, would absorb our attention, seem to pass over Him like shadows. Things which, in comparison, appear to us almost trivial, plough deep furrows into His soul. In the raising of Lazarus we should expect a majestic shape to stand over the dead, as calmly as if it were hewn out of marble. But in St. John's narrative a travel-stained man, quivering with an emotion which He almost encouraged,[1] with silent tears streaming down His cheeks, looked up to God. For His life on earth, sometimes humbled to the dust, sometimes lifted to the heaven, was one Hymn with various parts. The music which accompanied it ranged through the compass of the Psalms which were His, their rapidly interchanging lights and shadows, triumph and wailing, pathos and majesty.[2]

[1] *ἐτάραξεν ἑαυτόν.* St. John xi. 33. A great writer, whose 'Christology' judiciously selected would form an instructive record for Christian intellect and feeling, connects this incident with the whole principle of our Lord's voluntary suffering. 'Siquidem ipse sese turbavit, . . . quia ipse voluit oblatus est. Omnis enim ei infirmitas de voluntate fuit, non de necessitate.' S. Bernard. *Sermones de Div.*, Tom I., 1154.

[2] It is instructive to notice how this feature in subjectively Messianic Psalms perplexes the acutest Rationalistic critics. For instance, the triumphant cry in *vv.* 6, 7, of a Psalm so pathetic as the 28th. Rosenmüller observes: 'As the Psalm contains partly prayers, partly bursts of thanksgiving, we may well doubt whether it was composed in a moment of peril or of deliverance. In many Psalms supplications and praises are so interlaced that it is hard to say to what historical period they belong. . . . We may take them as prayers made into praises by the *πληροφορία* of faith. . . . Some think these different elements are so interwoven, because strains which the poet composed in the hour of danger he afterwards inserted as *appendices*, and gave to singers, who marked the different tones and shades of feeling by different music.' (Rosenm., *Scholia, Arg. in* Ps. xxviii.) Reuss, as usual, refers the 28th Psalm to the collective people, as מְשִׁיחוֹ (m'shīychō) 'His anointed,' *v.* 8; but he is hopelessly perplexed by *v.* 6. After giving Rosenmüller's solution, he admits that it is extravagantly violent, and adds: 'We prefer to suppose that the distich in question is alien to the original text, and must have been arbitrarily tacked on.' (P. 134). Is not this a confession of failure?

The best, the only explanation of the Psalms to which I refer is this: that His Humanity found in them a collection of appropriate devotions—Prayer-book, liturgy, hymn-book, fitted and pre-harmonised for a Divine Sufferer and Pilgrim.

This is the clue to the transitions and alternations of this class of Psalms. They are lyrics primarily of the Humanity of our Lord, secondarily of ours. The characteristics of His life, upon which we have been dwelling, are mirrored with a perfect reflection. Read these Psalms without this thought; they are petrifactions for a linguistic museum. Read them with this thought; they become like a texture of the finest lawn that moves with every undulation of the form which it envelopes.[1]

May it be lawful to suggest that for the appearance of Psalms of this class, spoken in a sense by our suffering Lord Himself, there is one special reason? The 'tremendous, passionless simplicity,' the awful reserve of the Evangelists in the narrative of the Death and Passion of our Lord, is supplemented by the pathetic intensity of these Psalms. 'Voluerunt Evangelistæ declarare Passionem istam fuisse voluntariam et summâ constantiâ toleratam. Sed, quoniam oportebat etiam ut mundus intelligeret acerbitatem doloris in Christo fuisse maximam, ideo Spiritus Sanctus hanc doloris vehementiam multò antea Prophetis revelavit.' Bellarm., *Explan.* Psalm. lxix.

[1] Appendix. Note C. Let me here quote a noble passage, which was not in my mind when I wrote these pages: 'What is it, again, that gives to the rolling music of the Psalter, which has echoed for above three thousand years along the corridors of the Jewish or the Christian Church, its peculiar force and charm—a sweetness that never wearies, a power that never fails—and has fitted it to record the most various experiences of individuals and of nations, to syllable the deepest thoughts, whether of joy or sorrow, which have stirred the hearts, and shaped the destinies, of a hundred generations of the chosen people of God? It is not *only* that marvellous fullness and diversity of human utterance, that profound spirituality, that exquisite refinement and tenderness of pathos, which strike a responsive chord in our inmost being, that have made the Psalter our most cherished manual of secret devotion, the most familiar and universal organ of our public praise. It is this, but it is more than this; their inspired sympathy with every phase of the Redeemer's life-long Passion, with every sentiment of the Heart which gathered up and recapitulated in Itself the collective heart of humanity, has made the songs of Israel the right-

This view of these Psalms brings us face to face with two questions of great importance.

1. In these subjectively Messianic Psalms, how are we to understand those passages which speak of *sin* in connection with Messiah?

The modern schools of Christian exposition, under the influence of German thought, are nearly unanimous in maintaining that the ancient writers were mistaken in referring such passages to Christ. It is argued (1) That the New Testament writers would have considered it an awful profanation to have spoken of the sins laid on Christ as His sins. (2) That as David's whole life was not typical of Christ, so neither were all his words; that as the pollution which darkened David's life was not typical, so neither were the words in which it was confessed typical, predictive, or capable of application to our Lord.

But (1) Surely the writers of the New Testament, as a matter of fact, *did not* consider it an awful profanation to speak of our sins as in one sense His sins. One of them certainly did not shrink from saying of the Blessed One by Whom the blessing came, 'having become a curse for us,' and of the Sinless One, that 'He made Him to be sin for us.'[1] One of the most learned and accurate of commentators observes, upon the first of these two texts: 'It [the victim] becomes, in a certain sense, the impersonation of the sin and of the curse.'[2] (2) Without this, the Agony, the exceeding great and bitter cry, can scarcely be re-

ful heirloom and common ritual of Christendom.' Mr. Oxenham. *Catholic Doctrine of the Atonement*, pp. 295, 296.

[1] Galat. iii. 13; 2 Corinth. v. 21.

[2] Professor Lightfoot, *Epistle to the Galatians*, p. 133.

conciled with the perfection of Christ. Unless some shadow were projected over the orb of His consciousness; unless there were something beyond 'the want of all consolation' of which the author of the 'Imitation of Christ' speaks, why did He cry, 'Eli, Eli'? Voltaire sneeringly wrote to Rousseau, 'When you called His death in contrast with that of Socrates the death of a God, you forgot the sweat of blood.' If there were not something more than pain, shame, and desertion, it might be difficult to repel the taunt. We might have some sympathy with the faithlessness which omitted from copies of St. Luke's Gospel the Sweat of Blood and the strengthening angel. And if He were in very deed to be made sin for us, why should not the expression of this also be found in those Psalms which are especially His? (3) The author of the Epistle to the Hebrews, in the 10th chapter, solemnly applies a long passage from the 40th Psalm to Messiah on His entering into the world.[1] But we cannot have exactly as much as we like of a Psalm of this character referred to Christ—exactly as much as will fit into our preconceived theories, and no more.[2] Let us read the passage as a

[1] Hebrews x. 5–10.

[2] Delitzsch remarks on the 40th Psalm: 'The words of David are so moulded by the spirit of Prophecy that they sound at the same time like the words of the Second David passing through suffering to glory, whose self-oblation is the close of animal sacrifice, and whose Person and work are the centre and star of the roll of the Law. But we are not thereby forced to take the *whole Psalm* as typically predictive. From the 10th verse the strain descends from the height to which it has risen, and at the 12th verse the typically prophetic tone still lingering in *vv.* 10, 11 has entirely died away.' Delitzsch, ii. 35. The view of this learned and spiritual expositor is now current in this country; but what it amounts to is just this. The 12th verse *seems* to contain a confession of sin. But that is unsuitable for the Messiah. The authority of the New Testament, however, makes a large part of the Psalm subjectively Messianic. *Therefore*, at the beginning and close of

whole. Surely, if the first portion of those verses refers to Christ, the latter part must refer to Him also. The word rendered 'iniquities'[1] is something more than patient of the meaning of 'penal consequences of sin.' The verb translated 'have taken hold of,' often picturesquely used of overtaking by a flood, or reaching by the pursuer's sword, is specially significant of being reached by punishment, by the incidence of a curse or of a blessing.[2] (4) When it is said that '*all* David's words, expressive of his consciousness of the sin which polluted his life, are no more typical of, or capable of being, applied to Christ, than all David's actions are capable of such an application;' it is to be remembered that the view before us requires no such extravagant consequence. There is a distinction, not difficult to instinctive reverence, between expressions in subjectively Messianic Psalms which indicate the bearing of a load of sin as part of the mystery of the suffering of the Sinless One; and those expressions, in the Penitential Psalms, for instance, which imply a humiliating consciousness of personal demerit.[3] Writers in the ancient

the Psalm, David speaks of himself; but in the middle (*vv.* 6–10) Christ speaks! That this view is opposed to all sober laws of hermeneutics, seems to me to be proved by J. D. Michaelis (*Critisches Collegium über die drei wichtigsten Psalmen von Christo* xvi. xl. cx.); C. G. Hensler (*Bemerkungen über Stellen der Psalmen und Genesis*), and Rosenmüller, *Scholia, Arg. in* Ps. xl.

[1] עֲוֹנֹתַי, *v.* 12, עָוֹן is used for *punishment of sin* in Gen. xix. 15; Isaiah v. 18. The two synonyms עֲוֹלָה and חַטָּאת are so used, the former in Hosea x. 13, the latter in Zech xiv. 19; Prov. xxi. 4. See Fuerst's Lexicon, p. 1026.

[2] הִשִּׂיגֻנִי, *v.* 12, Hiph. of נָשַׂג = 'to reach, of the sword, of swallowing waves; to *fall upon*, of a blessing or curse, Deut. xxviii. 2, 15, 46; of punishment, Psalm xl. 12.' Fuerst, *ibid.*, p. 954.

[3] Thus, of the Proper Psalms for Ash-Wednesday, no one ever takes vi., xxxii., xxxviii., li., cii., cxxx., for subjectively Messianic strains. Psalm cxliii., indeed, was widely understood in that sense.

Church, who had deeply meditated upon the Incarnation in all its bearings, and were most keenly sensitive to anything which could tarnish the glory of their Lord, interpreted such passages, with Augustine, of Christ, either speaking for His own Body the Church, or taking the punishment of those sins upon Himself.

2. It is still more important to observe that the *imprecatory* portions of the Psalms can be seen in their proper light from this point of view alone.

It has not been reserved for the superior ethical refinement of this century to discover the apparent contradiction between these passages and the spirit of Him who says, 'Bless, and curse not.' Many of the *revelations* of recent free handlers of the Scriptures, supposed to be the new and marvellous results of a science unknown to our ancestors, and of a moral tact unattained by their ruder culture, happened to find their way into print more than a hundred years ago. In the last century, Dr. Matthew Tindal, a Fellow of All Souls, asserted, in his 'Christianity as old as Creation,' 'that David bestows the bitterest curses upon his enemies, and that the holier men in the Old Testament are represented to be, the more cruel they seem to be, as well as more addicted to cursing.'[1] Thirteen centuries before, the greatest of Christian orators, in expounding the 109th Psalm, had said that there are 'words in it which at first hearing cause very deep pain and confusion to those who will not think attentively.'[2] Up to a certain point, Dr. Waterland, Tindal's

[1] See Waterland, *Works*, iv. 318 sqq.; Dean Mansel, *Letters and Reviews*, 322 sqq.

[2] St. Chrysost., *Expos. in Psalm.* cix.

principal opponent, gives to us, in solid learning and masculine good sense, what perhaps he wants in depth of thought and delicacy of sentiment.

Few persons at the present day would feel justified in taking their stand upon the apology of the excellent Bishop Horne.[1] He observes that passages of this imprecatory kind in the Book of Psalms are grammatically by way of *prediction* rather than *imprecation*, and that the original verbs not only *might be*, but *should be* so translated. Indeed, if this critical evasion were grammatically valid, the real difficulty would only be pushed one step further back.

Of these passages there is, it seems to me, but one explanation which is not utterly fatal to the Psalms as a real part of Scripture. I shall attempt to put it before you, not without a reverential fear of causing unnecessary offence, but with a conviction that my weakness is sustained by the strong arm of Truth.

It is absolutely necessary for us, in the first instance, to remind ourselves of the real character of our Lord.

That character is seldom fully delineated. 'That,' says Bacon, 'is the true philosophy which gives back most faithfully the voices of nature.' That is the true Christology which gives back most faithfully the voices of Scripture. Two schools which exercise a vast influence in England have failed in this respect. The Latitudinarians of the last generation but one drew a thin and meagre sketch of the character of the Incarnate God; the Chris-

[1] Horne, *Commentary on the Psalms*, Preface, and note on Ps. lxix. 22; following Hammond, who quotes St. Augustin, *De Civ. D.* xvii. 19, 'Hæc non optando sunt dicta, sed optandi specie, prophetando.'

tian sentimentalists of the present generation have added some warmth of colouring, but they have not enlarged the design. In Paley's sketch of the Character of our Lord—the most defective portion of his useful work—that able and lucid writer merely observes, 'We perceive traces of devotion, humility, benignity, mildness, patience, prudence.'[1] On the other hand, we may turn to an admirable passage in Athanasius' Epistle to Marcellinus. Athanasius there traces an outline of the moral image of the Redeemer, and that with special reference to the predelineations in the Psalter both of His Character and of the Christian character. Many would, probably, be startled to find *ἀνδρεία* mentioned by Athanasius as well as *φιλανθρωπία*.[2]

Yet, unquestionably, there are words and works of the Holy One which can by no ingenuity be fitted into Paley's narrow frame. There are words and works whose justification is not to be attempted through a code of merely human ethics. Say what men will, an unwelcome scowl from distant clouds darkens whole fields of the otherwise sunlit landscape of that most Holy Life, until the Catholic dogma of the Incarnation shows us that the darkness has as much business there as the light. If He be not that which the Nicene Creed declares Him to be, we shall be tempted to look for a solution in Renan's theory of the gentle Galilean transformed into the sombre giant.

But if we receive the dogma of the Incarnation, we are spared long chapters of superfluous and irreverent apology. It is futile to defend the destruction of the swine by suggesting that just possibly the flesh might not

[1] *Evidences*, Part II. ch. 2. [2] Appendix. Note D.

have been absolutely wasted. It is unnecessary to apologise for the blasting of the fig-tree from general scientific considerations of the economy of the vegetable kingdom. The broad fact is, that He by Whom all things were made, and without Whom not one thing has come into the field of existence, deals with His creatures as He thinks fit, and uses the swine for a warning, and the fig-tree for a type. One was called by our Lord; he asked, and was refused, leave to bury his father.[1] We are not forced to conjecture, with a sigh very like despair, that the meaning of the request may perhaps have been: 'The old man is dying of very slow but very sure decay. Let me watch the gradual flickering of the flame of life. Let me go and wait, a month or two, a year or two, for the surely approaching end.' We dispense with such a solution. It was just one of those cases where the claim of the Lord and Maker of the human soul imperiously asserts itself, and overrides every other. None of these incidents (and others might be mentioned) are those which, to ordinary thought, would represent any of the qualities which are ascribed by Paley to the Character of our Lord.

It is not a really solid objection to urge that He is thus practically withdrawn from our imitation. These incidents do, indeed, prove to demonstration that, if we suppose Christ to have been manifested *merely* as an example, His whole Character is utterly unintelligible. But they only indicate that certain parts of His words and works were the reflection of the Divine in the Human, as truly as others were the reflection of the Human in the

[1] St. Luke ix. 59-62.

Divine. And all which follows is that in these particulars He is withdrawn from the sphere of our imitation, just as He is so withdrawn when He raises the dead or walks upon the waters.

If, then, our Lord is the Word made flesh; if His Will is one with that of the Moral Governor of the universe; if He embodies for us the Character of God, and that Character, at least as manifested to us, is not one of simple absolute benevolence; if 'what things soever the Father doeth, these also doeth the Son likewise;' and if He condescends to endow that Divine purpose with the human words which will best convey its import to us; then it should not surprise us into unbelief, if, in the prophetic revelation of His Will, we find Him expressing this more awful side of His Character.

It may be plausible to deny, not without bitter indignation, the Messianic application of the 110th Psalm, or the subjectively Messianic character of the 69th or 109th Psalm, on the ground that imprecation can never issue from those gentle lips; that images of war and carnage have nothing in common with the Messiah of the New Testament. A contrast between the conquering King, who is to break the heathen 'with a rod of iron, and dash them in pieces like a potter's vessel,' and the gentle invitations and love ineffable of Him who is lowly in heart, gives scope for much epigrammatic contempt or artistically coloured eloquence.[1] Yet, after all, who uttered the sentence, 'Those Mine enemies, who would not that I should reign over them, bring hither and slay them before

[1] Cf. Psalm ii. 9 with St. Matt. xi. 29, xii. 20, xxi. 5; St. Luke ix. 55.

Me'?[1] Who is to say, 'Depart from Me, ye cursed;' 'Depart from Me, all ye workers of iniquity,' in the words of the 6th Psalm?[2] Is it not the Apostle of love who warns us of the 'wrath of the Lamb'?[3]

We have reached the point to which I desire to bring this discussion. If we believe that these imprecatory passages are Divine; that they belong to Him in Whose hands are life and death; the load is lifted off, and laid upon One Whose love is strong enough to bear the burden of their reproach.

According to Scripture, evil, in the long course of its development and reproduction, concentrates itself in successive principles, persons, systems, nations:—in Judas Iscariot, who betrayed his Lord;[4] in the Jews, who rejected the flower and crown of all their history; in that ordered system of error and persecution, be it what it may, which is called Babylon.

In return for all of which they have deprived us, some prophets of modern science are disposed to show us in the future a City of God *minus* God; a Paradise *minus* the Tree of Life; a Millenium with education to perfect the intellect, and sanitary improvements to emancipate the body from a long catalogue of evils. Sorrow, no doubt, will not

[1] St. Luke xix. 27.

[2] St. Matt. vii. 23, xxv. 41; cf. Psalm vi. 8. See also St. Matt. xxi. 41, xxii. 7–13.

[3] Apoc. vi. 16, 17. Of the 110th Psalm, Calvin well says: 'Si quis roget ubi illa clementia et mansuetudo Spiritûs. . . respondeo, Sicut erga oves mansuetus est Pastor, lupis autem et furibus asper et formidabilis, ita Christum suaviter fovere qui se ejus custodiæ committunt, sed qui obstinatâ malitiâ excutiunt ejus jugum sensuros quam terribili potentia instructus sit.'

[4] 'The imprecations in this Psalm (cix.), however literally meant, were fulfilled in Judas Iscariot; and for this reason, this Psalm was used in the degradation of a bishop.'—Dr. Thomas Jackson's *Works*, viii. 129.

be abolished; immortality will not be bestowed. But we shall have comfortable and perfectly drained houses to be wretched in. The news of our misfortunes, the tidings that turn the hair white and half break the strong man's heart, will be conveyed to us from the ends of the earth by the agency of a telegraphic system without a flaw. The closing eye may cease to look to the Land beyond the River; but in our last moments we shall be able to make a choice between patent furnaces for the cremation of our remains, and coffins of the most charming description for their preservation when desiccated. Amidst such improvements as these, 'ascendendo ad axiomata, descendendo ad opera,' the long evening of the world will grow brighter, until the inevitable day when the sun shall have become a shrunken and blackened cinder, and the earth be frozen into a ball of discoloured ice. Do not think that it is the duty or inclination of a Christian preacher to disparage the splendid and solid gifts which modern philosophy has bestowed upon humanity. But this dream of one school of modern thought is utterly at variance with Christian eschatology. 'Ye have heard that Antichrist shall come,' says St. John.[1] The

רֹאשׁ עַל־אֶרֶץ רַבָּה
(Rōsh ʿăl-ĕrĕts răbbāh)
Head over much earth

in the 110th Psalm is the Prince of this world, the head

[1] ἠκούσατε ὅτι ἀντίχριστος ἔρχεται. 1 St. John ii. 18. Rather *cometh*. It is the word applied to the predestined entrance of any great presence upon the stage of history, and hence is used almost technically of the coming of Messiah; cf. St. Matt. x. 34, xi. 3; St. Luke vii. 19, 20; St. John iv. 25, v. 43, x. 8, xii. 27; 2 Corinth. xi. 4.

of a dark confederacy of evil which shall not be shattered until the last dread struggle. The 109th Psalm peals out its denunciations over Judas; over the Jewish nation as such [1]; over him who is to appear, the Son of Perdition.[2] No passage in the Psalms has given more offence than that which comes at the close of the tender 'Super flumina.'

> O daughter of Babylon! who art to be destroyed:
> Happy he who shall reward thee as thou hast rewarded us.
> Happy he who will take and dash thy babes against the rock.

But for the attentive student, the doom of Babylon hangs in the air of prophecy. We close the Psalter for a time; and after many days, as we draw near to the end of the whole volume of revelation, we are startled by a new echo of the words of the old 137th Psalm. 'Babylon the Great is fallen, is fallen. . . . Reward her even as she rewarded you: and double unto her double according to her works.' [3]

No one at this time can, of course, be ignorant of the impression which has been produced upon all later expositions of these Psalms by the words of Herder, in his 'Spirit of Hebrew Poetry:' 'Sectarians repeat the imprecatory Psalms as if each individual was yet wandering across Judea, and pursued by Saul. They curse Edomites and Moabites to their hearts' content. When these good people are hard put to it, they place terrible anathemas in the mouth of Him Who never reviled, because He allowed

[1] Cf. Psalm cix. 18 with St. Matt. xxvii. 25.

[2] 2 Thessal. ii. 3.

[3] Apoc. xviii. 2–6; cf. Psalm cxxxvii. 8.

Himself to be reviled, Who never threatened, because He resigned Himself to suffering.'[1]

Yet I will ask those who reverence Scripture to consider whether any other solution meets the objections which may be raised.

(*a*) That explanation which regards the 'enemies' as spiritual foes has a large measure of truth. It commended itself to a mind so far removed from mysticism as Arnold's.[2] It is most valuable for devout private use of the Psalter. For, though we are come to Mount Sion, crested with the eternal calm, the opened ear can hear the thunder rolling along the peaks of Sinai. In the Gospel, the wrath of God is revealed from heaven against all ungodliness and unrighteousness. Sin is utterly hateful to God. The broad gates are flung wide open of the city that lies foursquare towards all the winds of heaven; for its ruler is divinely tolerant. But there shall in no wise enter it anything that defileth, neither whatever worketh abomination; for He is divinely intolerant too. And thus when, in public or private, we read these Psalms of imprecation, there is a lesson that comes home to us. We must read them or dishonour God's Word. Reading them, we must depart from sin, or pronounce judgment upon ourselves. Drunkenness, impurity, hatred, every known sin of flesh or spirit—these, and not mistaken men, are the worst enemies of God and of His Christ. Against these we pray in our Collects for Peace at Morning and Evening Prayer—'Defend us in all assaults of our

[1] Part II. ch. 9.

[2] *Sermons on the Interpretation of Scripture*, xiii.

enemies'—'that by Thee we being defended from the fear of our enemies, may pass our time in rest and quietness.' These were the dark hosts that swept through the Psalmist's vision when he cried, 'Let all mine enemies be ashamed and sore vexed.'[1]

Here is one point from which we are to view the imprecations of the Psalmists. Conceive a created spirit enlarged so as to embrace the will of God in relation to all the children of men—a spirit looking from the margin of an eternal world upon the petty histories of the past, purified from personal hatred, partiality, and prejudice, and measuring all things by the counsels of God—such a spirit could say, without a taint of personal revenge, 'Let all mine enemies be ashamed.'

Still, the exposition does not completely meet all the exigencies of the case.

(*b*) The popular explanation of the day is, that in certain Psalms we find the utterance of an inferior legal spirit. It is instructive to see in the pages of Waterland how deeply this theory wounded the reverential instincts of Christians of that time.[2] Is not this view, indeed, unjust to David, unjust to the elder dispensation, unjust to Scripture, unjust to ourselves?

[1] Psalm vi. 10.

[2] 'I had closed up this article, when, looking into Le Clerc's *Commentary upon the Psalms* (cxxxvii.), I beheld with some concern his very crude or perverse way of expressing himself on verse 8. He says: "Hæc sunt eorum temporum, quibus odio habere inimicos et hostes fas esse putabatur: sub Evangelio fas non est optare iis, nisi quod tibi ipse optaveris." Is this commenting upon Scripture like a serious man, or is it not rather playing the droll with Sacred Writ? By *whom* does he suppose that it was thought lawful to hate an enemy? By the most excellent men of the Jewish Church, penmen of Holy Scripture, and writing by the Spirit of God? A profane suggestion! Neither *New* Testament nor *Old* allows any such hatred; it stands condemned both by the Law and the Gospel.' Waterland's *Works*, iv. 324 *sqq.*

It is unjust to David.

There is little reason for considering these Imprecatory Psalms as the utterance of David's longing for personal revenge. When we remember his chivalrous abstinence once and again from slaying the guilty Saul, we must allow that, for his age and time, he was singularly free from vindictiveness. It is not likely that he should keep malice and anger hoarded up in his soul, and relieve himself of it in the moments when he held communion with his God; cursing, just as he saw by faith the battlements of the city of Eternal Peace. It is very remarkable that each of the Psalms in which the strongest imprecatory passages are found contains also gentle undertones, breathings of beneficent love. Thus, 'When they were sick, I humbled my soul with fasting; I behaved myself as though he had been my friend or brother.' 'When I wept and chastened my soul with fasting, that was to my reproach.' 'They have rewarded me evil for good, and hatred for my love.' [1]

This view is also unjust to the elder dispensation. That dispensation, indeed, had not the full revelation of human duty, because it was not endowed with the full impartation of divine grace. But, if the Psalms in question contain 'wild imprecations,' if a 'vindictive spirit burns fiercely in them,' we are *not* justified in styling *that* the 'spirit of the elder dispensation.' That spirit said, 'Thou shalt *not* hate thy brother in thine heart . . . thou shalt love thy neighbour as thyself.' The best Jewish commentators understand neighbour to include both kinsmen and strangers, both Israelites and non-Israelites. That spirit

[1] Psalm xxxv. 13, 14; lxix. 10; cix 5.

said, 'Rejoice not when thy enemy falleth, and let not thy heart be glad when he stumbleth.'[1]

One well-meant, but desperate expedient we may pass over, though supported by a few considerable names.[2] It is maintained that all in the 109th Psalm, from the sixth to the nineteenth verse, contains the maledictions which are uttered by the Psalmist's enemies, and not by the Psalmist himself. This apology, if available at all, would only cover one single Psalm.

Finally, this view (that the imprecatory portion of the Psalms is simply the expression of an unchristian and unspiritual element in the elder dispensation) is fatal to a true reverence for Holy Scripture in our own souls. Let men once be persuaded that this is the one possible explanation of these passages, and only one result can ensue. They will not abnegate the logic of their moral nature. They will reason in this way: These 'wild bursts of imprecation,' if they really be such, are not only unworthy to be heard in the public worship of the Church; they are unworthy of a place in the Book which professes to come to us from God. The mouth of the writers of these Psalms is 'full of cursing and bitterness.' Not all the golden commentary of the music of our Cathedrals can reconcile us to texts so revolting. The Psalter in which these hateful words stand shall not be our Psalter. The Bible between whose covers they are contained shall not be our Bible.

[1] Levit. xix. 17, 18; Proverbs xxiv. 17, 18; xxv. 21, 22. Appendix. Note E.

[2] Kennicott, Mendelssohn, Mr. Taylor (*Gospel in Law*, p. 244). So likewise Dr. Rowland Williams, in *Essays and Reviews*, p. 63 (6th ed.). Mr. Perowne disposes of this interpretation with singular acuteness. *The Psalms*, vol. ii. pp. 278, 279.

Much has been said, and more hinted, to excite odium against the imprecations in the Psalms. It will be long before we shall hear the last of the sad fact mentioned by Calvin that certain Franciscans could be hired by individuals to curse their enemies in the words of the 109th Psalm. Yet, before quoting the passages in Scripture which are the real key to the interpretation of these denunciations, we may see, from one instance, that the effect upon the hearts of those who receive these verses as part of the Bible has not been evil.

The inscriptions and symbols in the Catacombs were traced by the hands of those to whom the Psalms were daily food, who, in their simple faith, read these portions of the Psalter as the voice of Christ Himself. It appears to be hinted that there is some mysterious connection between the Imprecatory Psalms and the feeling that inspired a burst of painful rhetoric in Tertullian, which has been underlined with the darkest strokes of the malignant pencil of Gibbon.[1] We are entitled to observe, in the same connection, that the most curious search in the Catacombs has discovered (in Mr. Lecky's words) 'no ebullition of bitterness, no thirsting for vengeance.' Considering the use of the Psalms made by the primitive Christians, we may safely infer that those cannot have

[1] At all events, Tertullian's fierce declamation (*De Spectaculis*, c. xxx.) is cited as strictly parallel to the imprecatory Psalms, and as a reason for moderation in denouncing the 'fierce vindictiveness of the Jews.' But the fiery African was never held to be a prophet, and his picture of 'magistrates liquefying in fires and philosophers blushing in red hot flames,' is not sung and said in millions of churches. It is a strange defence of a passage in *Holy Scripture* to say that an equally 'infernal description' (to use Gibbon's word) is to be found in an *uninspired* Christian writer. *Decline and Fall*, vol. i., chap. xv., p. 480. Milman and Guizot's edition.

been 'seeds of hate,' which, in the heated air of persecution, thus 'blossomed charity.'

On the other hand, in what frame of mind will they be likely to use the Psalter who feel bound to be perpetually apologising to themselves for the Psalmists? It is not easy to reverence a book when dark stains seem to us to be engrained upon its pages, which we can only obliterate by the acid of our own conscious superiority. How, above all, when they turn to the New Testament, will they be able to receive that solemn interpretation of St. Peter, 'This scripture must needs have been fulfilled, which the *Holy Ghost* by the mouth of David *spake before* concerning Judas; . . . for it is written in the Book of Psalms, Let his habitation be desolate, and let no man dwell therein: and his bishopric let another take'?[1] How will they bring themselves to agree with St. Paul, who applies these words to the Jewish people, 'And the rest were blinded, according as it is written, God hath given them the spirit of slumber . . . unto this day. And David saith, Let their table be made a snare . . . let their eyes be darkened that they may not see, and bow down their back alway'?[2]

[1] Acts i. 16, 20; cf. Psalm lxix. 25; cix. 8.

[2] Romans xi. 7–10. It is hard to understand how those who refuse to receive Psalm lxix. as subjectively Messianic, and who accuse of unspirituality all who view its imprecations as more than simply expressions of personal hatred, can receive *any* interpretation whatever of the Old Testament upon the authority of our Lord and of His Apostles. The application of the Psalm (*a*) to our Lord; (*b*) to Judas; (*c*) to the Jewish people, is confirmed as follows:—

(*a*) To our Lord.
By St. John, ii. 17; cf. Psalm lxix. 9: xix. 28; cf. Psalm lxix. 21.
By St. Matt. xxvii. 34; cf. *ibid.*
By St. Paul, Romans xv. 3; cf. Psalm lxix. 9.
By our Lord Himself: St. John xv. 25; cf. Psalm lxix. 4.

But, if these passages be understood as the elder generations of Christians understood them, a burden is lifted away from us. They are correlatives of the doctrine of retribution. They are spoken, if we conceive rightly, by One who expresses, as far as human language can, the doom which is the sure decree of the Governor of the world. Unless it is wrong and incredible that God should punish terribly, it is not wrong or incredible that His Son should give warning of it in the most vivid and impressive way. Everyone has felt the force of the taunt of the Jansenists against their oppressors, 'God is forbidden to work miracles here. By order of the King.' Is there, then, a precinct in the Psalter round which a circle can be drawn over which men are entitled to write—'The King of kings and Lord of lords is forbidden to use the Imperative, or any equivalent for the Imperative, in the Hebrew language. By order of a popular sentiment'? Yet He is not an angry man, uttering in one Psalm twenty-six maledictions in rapid succession. He is not like an accuser flushed with a natural indignation. He is the Priest or Herald, standing upon the stairs of an altar, draped in black, and pealing out to an assembled world the interdict of God. He is the Son of Man, still, as in the days of His flesh, 'looking round'—not, indeed,

(*b*) To Judas.
By St. Peter: Acts i. 16, 20; cf. Psalm lxix. 25.

(*c*) To the Jewish nation.
By St. Paul: Romans xi. 9, 10; cf. Psalm lxix. 22, 23.

Not the less for these Divine denunciations is it full of

מְכְאוֹב חֲלָלֶיךָ
(mākhōbh ch'ālālĕykhā)
'The sorrow of Thy wounded ones' (*v.* 26). For further proof of Psalm xxii. being subjectively Messianic throughout, those who receive the New Testament as an authority beyond appeal should carefully read Hebrews ii. 11–14.

upon a narrow circle in Galilee, but upon a vast throng of the enemies of God, 'with anger, being grieved for the hardness of their hearts.'[1] He is as the Judge, who puts on the black cap and passes, sorrowfully, it may be, the judgment of a law, with which, in spite of that sorrow, his own reason and conscience are in perfect harmony. Then, finally, in the most awful of these Psalms, the clouds of wrath fall in a rain of tears. The denunciations die away into a strain which, in the original, falls upon a modern ear with something of the cadence of pathetic rhyme—

וְלִבִּי חָלַל בְּקִרְבִּי

(v'lībbīy chālăl b'kīrbīy.)

My heart is wounded within Me.[2]

ii.

The class of *objectively* Messianic Psalms is of transcendent importance, but it is not numerous. The 2nd, 45th, and 110th Psalms are its direct representatives.

1. At its head stands the 2nd Psalm. That Psalm is related to the 1st something in the same way as the blessing upon those who are 'persecuted for righteousness' sake'[3] to the opening Beatitudes of the Sermon on the Mount. The ideal of righteousness realised in Christ wakens the world's fiercest enmity against the Holy One. Great tragic writers have a subtle art of imparting a dim foreboding of a coming doom in the very first scene of their dramas. And this dramatic Psalm, standing in the forefront of the collection, echoes with voices of rebellion against Him who is to have the earth for His inheritance.

[1] St. Mark iii. 5. [2] Psalm cix. 22. [3] St. Matt. v. 10.

But as He was anointed, or to be anointed, upon Zion, the reference cannot be to David, who was inaugurated at Bethlehem and Hebron.[1] The mention of dominion over Gentile nations and of conquest is not suitable to Solomon. It is not, then, unreasonable to suppose with St. Peter, St. Paul, St. John, and the writer of the Epistle to the Hebrews, that Messiah is described.[2] 'The confederacy is mentioned as if it were but one; and it is but one; for it is ever, and hath ever been, and ever will be, until Christ come again.'[3] The Promised One is here spoken of as Anointed, King, and Son. The enemies of Christ are on the scene. We catch a glimpse of fierce kings resting upon the cushions as they plot in the Divan.[4] We hear the shouts in the crowded streets, at the muster, and on the field, by which they encourage each other to war against Messiah. From hence, observes Dr. Kay, in Daniel's time the name had become so common a designation of the future Redeemer, that he employed it without the article—'until Messiah Prince'[5]—just as in Apostolic writings Χριστός occurs without the article. The two chief titles of the Saviour, Christ and Son of God, are found in it.

2. The 45th Psalm is the second of the class to which it belongs. The mere verbal critic notices that the poet, whoever he may have been, claims for himself a happily conceived strain, a poem flowing with felicitous ease,

[1] 1 Sam. xvi. 1–3, 13; 2 Sam. ii. 1–4.

[2] Acts iv. 25, 26; xiii. 33; Hebrews i. 5; Apoc. ii. 27; xii. 5; xix. 15.

[3] Edward Irving, *Morning Watch*, i. 157.

[4] נוֹסְדוּ (nōs'dhū), *v.* 2.

[5] עַד־מָשִׁיחַ נָגִיד (ʿădh-māshīyăch nāghīydh), Daniel ix. 25.

not soldered or laboriously hammered, but coming with the exuberance of a fountain that boils and bubbles.[1] The Christian will recognize the higher inspiration of Prophecy. When the Psalmists sang of the national history, of their own sorrow, or that of the people, there was, probably, more of that which was personal and subjective. In such strains as this the Psalmist could recognize more of objective inspiration. His tongue was the pen of a scribe, whose hand runs along the scroll.[2] The Psalm cannot, with the slightest show of probability, be accommodated either to David, or to Solomon,[3] or to any other of the princes proposed. The title of God in the sixth verse,[4] and the concluding clause of the Psalm, rise far beyond the range of a created glory. All is intelligible only upon two suppositions—(1) we must conclude, with the Chaldee interpreter[5] and the author of

[1] רָחַשׁ לִבִּי דָּבָר טוֹב .
(rāchăsh lībbīy dābhār tōbh.)
Psalm xlv. 1.

[2] עֵט סוֹפֵר מָהִיר
(yēt sōphēr māhīyr), *ibid.*
עֵט is probably a pointed stylus for cutting out characters in lead, rock, wax, or any other material; but it is also used of a writer's pen. The words are translated *κάλαμος γραμματέως ὀξυγράφου* (LXX.), *Stylus scribæ velocis* (S. Hieron.).

[3] Not to *David*. (1) David could not be called *God* (*vv.* 6, 7); (2) his throne could not be styled 'for ever and ever' (*v.* 6); (3) no wife of his received a gift from the daughter of Tyre (*v.* 12); (4) neither Michal nor Maacah, his two royal brides, could have any of the glorious splendour of the peerless consort (שֵׁגָל *v.* 10) standing within, in that robe of golden chequer work (מְמֻשְׁבָּצוֹת זָהָב *v.* 13). The three first of these reasons apply to *Solomon*; but besides (4) Solomon carried on no wars such as are spoken of in *vv.* 3, 4, 5; (5) there could be no idea of making his sons princes in all lands (*v.* 16). See the decisive remarks of J. H. Michaelis, *Annott. uberiorr. in Hagiogr.* i. pp. 283 *sqq.*

[4] כִּסְאֲךָ אֱלֹהִים עוֹלָם וָעֶד· On the construction of this passage, see further on, Lecture VI.

[5] שׁוֹפְרְךָ מלכא משיחא עֲרִיךְ מִבְּנֵי נָשָׁא. Thy beauty, O King Messiah, is fairer than the sons of men. Rosenm., *Scholia, in v.* 3. Schoettgen (*Hor. Hebr.* ii. 227, 234) quotes nearly twenty passages from the Targum, applying this Psalm to Messiah.

the Epistle to the Hebrews,[1] that the spiritual conquests and kingdom of Messiah are the subjects of this splendid burst; (2) we must grasp the idea of Christ's Love for the Church being shadowed forth under the image of the bridegroom's union to his bride.[2]

3. The 110th Psalm possesses some main characteristics of David's style. It is energetic, it is mysterious, and it is concise. It lends a new touch to the picture, and gives it a feature which was destined to be one of the greatest of all.

A Being is introduced so glorious that He becomes blended with the Divine Majesty. Under the Law there was an impassable barrier between the Royalty and the Priesthood. Uzziah vainly attempted to bridge it over. As fast as the incense rose from the censer in his hand, 'the leprosy even rose up in his forehead.[3]' It was reserved for Messiah, and for Him alone, to stand forth and realise the perfect type of the Priest-King before God and Man.[4] He is addressed by God Himself as a 'Priest for ever, after the order of Melchizedek.'[5] Round Him is gathered a host,[6] at once priests and warriors, in holy vestments—a nation of warriors in arms, following so gladly that they are termed נְדָבֹת (n'dhābhōth), *willingnesses.* Language, vague in its magnificence, speaks of an eternal youth, fresh as the dew and vast and glorious as the illimitable dawn, from whose

[1] Hebrews i. 8, 9; cf. Psalm xlv. 6, 7.

[2] See Lowth's admirable remarks, Prælect. xxxi. 'De Cantici Salomonis argumento et stylo.' *De Poes. Hebr.* pp. 347, 351.

[3] 2 Chron. xxvi. 16-21.

[4] See Zechar. vi. 9, 15.

[5] Psalm cx. 4. For the person and dignity of Melchizedek, see Index to Schoettgen, *Hor. Hebr.* J. C. Wolf, *Curæ. Phil.* Tom. iv. (Hebr. vii. 2, 5): above all, Mr. McCaul on the Epistle to the Hebrews, pp. 68, 70.

[6] חֵילֶךָ (chēylĕkhā) = Thy host, *v.* 3. חַיִל primarily = *vis*, thence *exercitus.*

womb it derives its origin. In brief and rapid touches there follows the subjugation of the head of a vast confederacy of different countries. Yet the victor drinks of the brook that flows by the ordinary path of man's trials and sorrows, with a dark hint of some strange elevation from the earth.[1]

iii.

A third class of Messianic Psalms we have termed the *ideally Messianic*, and there are entire Psalms which are such. It might, perhaps, be more correct to say that *ideal Messianism* pervades all Messianic Psalms. All that is bright and glorious in Man as he came from God's Hand finds its centre in the second Adam. All that is noble in royalty and conquest is part of His adornment. All that is sweetest and deepest in sorrow finds its perfection in the Man of sorrows. All gentleness, goodness, purity, truth, justice, are shadows of His. All the ideas of God in His sanctuary and worship, in the history of David and

[1] The Rev. G. Phillips, D.D., in his introductory remarks on Psalm cx., writes as follows: 'By far the greater part of the elder Rabbis have determined that it (Psalm cx.) treats of the Messiah. Thus the Midrash Tehillim in Psalm ii. on the words, *I will declare the decree*, &c., saith, מסופרים הם עניני של המשיח וגו' *The affairs of the Messiah are set forth in the Scriptures of the Law, of the Prophets, and of the Hagiographa. In the Law*, Ex. iv. 22; *in the Prophets*, Isa. lii. 13 and xlii. 1; *and in the Hagiographa*, Psalm cx., "*The Lord said unto my Lord.*" The Editor of the Venice edition, it must be stated, has, with a true Jewish spirit, erased the words, עניני של המשיח. Again, on Psalm xviii. 35, "*Thy right hand shall uphold me*," the Midrash has the following note:—

רבי יודן בשם רבי חמא לעתיד לבא וגו' *Rabbi Joden, in the R. Kama, said, that in the time to come, i.e.*, in the age of Messiah, the Holy One (blessed be He!) will make King Messiah to sit at his right hand, *as it is said*, "*The Lord said unto my Lord, Sit on my right hand.*" R. Gaon, on Dan. vii. 13, "*He came with the clouds of heaven*," saith, *and this is* צדקנו משיח. *Messiah our Righteousness, as it is said*, "*The Lord said to my Lord*," &c.' The Psalms in Hebrew, with a Commentary, vol. ii., pp. 417, 418.

of Israel, are summed up in Him. All the promises given to the righteous rest upon Him, and dwell in Him. And thus it is that Psalm after Psalm yields its witness to Christ. His is the Ideal Manhood, Royalty, Conquest, Suffering, Sainthood. He is Priest and Ark.[1] And each of these Ideals endows the Church with other Psalms in which she may see Jesus.[2]

II.

It will be observed that so many Psalms, definitely Messianised, are pregnant with the Messianic principle. The ice is broken. It is morally certain that a discovery so momentous will be expanded; that a figure so tragic, so majestic, so Divine, so loving, will again appear; that a voice so thrilling and so exquisite has not spoken its last. Messianism becomes the central scheme, the key to unlock the whole design.

I proceed to apply this, not so much to entire Psalms which give us a complete delineation of Christ's Passion or Glory, His Priesthood or His Kingdom, as to passages on a different and smaller scale, which are applied to Him in the New Testament, or instinctively and universally by Christian consciousness. In this principle we find the

[1] Ideal Manhood, Psalm viii. Royalty and Conquest, xviii., xx., xxi. Suffering, xxii., lxix. Sainthood, i., xv., xxxiv. 19, 20. Priest, cx., cxxxii. [see in Lect. IV.]. Ark, xxiv. [*possibly* lxviii.].

[2] 'In order to describe the fullness of Christ, Holy Scripture takes similitudes from every department of nature and art, by perfection thereof to represent His all-including perfection. Amongst men, He is Lord amongst captives, Redeemer; amongst beasts, the Lion; of the great fabric of redeemed souls, the great Temple of the Holy Ghost. He is foundation-stone and chief stone of the corner. He is the Sun in the firmament, the Light of the circumambient air, in one word, the All-in-all of Creation.' Edward Irving, in *Morning Watch*, i. 595.

colligation, so to speak, of isolated and separate Messianic traits and incidents by the thread of this leading idea. It is in this vast connection that we read the scattered Messianic incidents in the Psalms; it is from this central point that they radiate.

These *sporadic* Messianic passages may be divided into two classes—those which paint His Character, and those which foreshadow His Life.

1. Those which delineate His *Character* are chiefly these.

He who is to be glorified through suffering is to wear a stainless manhood. The Psalmist's word need not signify a beauty of form and feature, standing out, as it were obtrusively, in distinct and separate significance, as if the Messiah were to be a Syrian rival of Adonis or Apollo. But assuredly the Psalmists indicated moral beauty, perfect sinlessness, when one of them exclaimed, 'Thou art fairer than the children of men.'[1] His life is one long self-denial. 'Christ pleased not Himself, but, as it is written, 'The reproaches of them that reproached Thee fell on Me.'[2] His career is marked by thoughtful considerateness for the afflicted. Of whom could the words 'Happy he who deals considerately with the afflicted' be so truly used as of Him who applies other words of the 41st Psalm to Himself?[3] That tenderness and patience is not destitute of the equipoise of sterner qualities. A passionate zeal for God's glory consumes Him. 'The zeal of Thine house hath eaten me up.'[4] He is necessarily a Man of Sorrows. 'I

[1] Psalm xlv. 2.
[2] Romans xv. 3; Psalm lxix. 9.
[3] *Vv.* 1, 9; cf. St. John xiii. 18. See Hengstenberg and Dr. Kay *in loc.*
[4] Psalm lxix. 9; cf. St. John ii. 17.

beheld the transgressors, and was grieved because they kept not Thy word.'[1]

2. The chief *historically* fulfilled prefigurations of this class are these. Is it not significant that in the 22nd Psalm the Sufferer speaks so plaintively, with such prolonged cadence, of a human *mother*, while of a human *father* no word is said?[2]

> But Thou wast taking Me out from the body,
> Causing Me to cling upon the breasts of My mother,
> Upon Thee was I cast from the womb,
> From the body of My mother My God art Thou.

In the 132nd Psalm the song mysteriously hovers over Bethlehem. The careful reader, with the Second Lesson for Christmas Morning, and the Greek version of the Psalm before him, seems to catch anticipations of St. Luke's narrative, and to hear broken snatches of 'Venite adoremus' floating in the air.[3] As life goes on, that exhibition of perfect sinlessness must lead to the world's groundless hatred; in Him the word must be true, 'They

[1] Psalm cxix. 158.

[2] A critic, who accuses me of 'mysticism' has done me the favour of referring to this passage. As I suppose from the school to which he presumably belongs, that he holds the Christian interpretation of prophecy in reverence, I conclude that he must have forgotten Isaiah vii. 14; Micah v. 2. I have found since writing this lecture that an eminent scholar thus writes on Psalm xxii. 10: 'Twice He mentions His mother. *Throughout the Old Testament* there is *never* any mention made of a human father to the Messiah, but always only of His mother, or her who bare Him.' Delitzsch, i. 314.

Psalm xxii. 9, 10; cf. lxxi. 6. 'My father and my *mother* forsake me' (xxvii. 10) is no exception. 'Quia post orationem Psalm. xxvi. magnâ consolatione Davides affectus fuerat, et cognoverat ad majus regnum se vocari; ineffabili desiderio ad cœleste regnum suspirare cœpit. Convenit idem Psalm. *omnibus electis* qui inuncti sunt unctione gratiæ; atque ad unctionem gloriæ, per quam vero regnare incipiunt, totâ animi devotione suspirant.' (Alluding to the title of the Psalm in LXX. *τοῦ Δαυὶδ πρὸ τοῦ χρισθῆναι.*) Bellarm. *Explan. in Psalm.* p. 147.

[3] Psalm cxxxii. 7; St. Luke ii. 15: see Dr. Kay on the Psalms, p. 422.

hated Me without a cause.'[1] The hidden wickedness, in the circle of His friends, is to find itself concentrated in a betrayer. 'Mine own familiar friend in which I trusted, which did eat of My bread, hath lifted up his heel against Me.'[2] To that deep and tender Nature the nature of children would respond, and from the praises of infant-lips He would make a firm foundation on which to build up a fabric of strength. 'Out of the mouth of babes and sucklings Thou hast founded strength.'[3] His wisdom will naturally utter itself in Parables and dark sayings, deeper than those of Asaph. It was characteristic of the superhuman method of inspired Prophets not to utter their thoughts in the forms of abstract philosophy or transcendental speculation, but to clothe itself with the flesh and blood of parabolic teaching. This method our Lord adopted, and the Evangelist, whose nature was most deeply saturated with the *mystical* interpretation of the Old Testament, saw in it a Messianic coincidence.[4] This

[1] St. John xv. 25; Psalm xxxv. 19; lxix. 4.

[2] Psalm xli. 9; St. John xiii. 18.

[3] יִסַּדְתָּ עֹז Psalm viii. 2; St. Matt. xxi. 16. 'Among the Arabs glory is often compared to a building.' (Rosenm. *in loc.*) 'It is a bold conception to found God's power on that which is feeblest on earth; the paradox has a noble poetic effect.' (Reuss *in loc.*)

Among the interesting rhythmical remains of Christian Antiquity in Greek edited by Cardinal Pitra, many are entitled *οἶκοι*. The usage is certainly of oriental origin. '*Domus* apud Arabas et Syros est perfecta metri structura;—hinc Domus natalis Domini.' (Asseman. Bibl. Orient. i. 67.) 'Domus lugentium = carmen funereum. *Ædificare* de carminis compositione accipit Bar-Hebræus.' (*Ibid.* i. 166.) Assemann also observes that the Rabbis borrowed the metaphor from the Arabs and Syrians. Every distich consisted, they said, of two members, of which the first is זָלֶת (*θύρα*), the second סְנוֹר (*κλεῖθρον*). Both together are termed בַּיִת (*οἶκος*): cf. Milton's phrase 'to *build* the lofty rhyme.' Perhaps, therefore, the words in Psalm viii. 2, point to God's praise as a great poem, beginning from infant lips. See Analecta Sacra, Spicil. Solesm. I. Pp. xi., 676.

[4] St. Matt. xiii. 35; Psalm lxxviii.

mysterious and divine Being is to move in an atmosphere of wonder. Certain Psalms are Psalms of the miracles of Jesus. The tone of the Evangelists, in speaking of our Lord's authority over the storms and waters, is exactly that of men whose minds were full of the awful and glorious music of the Psalmists in singing of God's power over the sea.[1] We find the people, after the Miracle of the loaves, owning Jesus to be the *Prophet,* and thinking of coming and taking Him 'by force to make Him a *King.*' The reason was, that they had learned to apply the utterances of the 145th and 146th Psalms to the Messiah. Any reader who will carefully compare the reply of our Lord, sent back by the Baptist to His disciples with a portion of the 146th Psalm, will be struck by the coincidence. This coincidence is enhanced by one most significant distinction. Our Saviour first relates the particular miracles, and then appends to them the general blessing, 'Blessed is he whosoever shall not be offended in Me.' The Psalmist first prefixes the general blessing, 'Happy is he that hath the God of Jacob for his help,' and then appends the miracles which were to be signs to Israel of God coming to help them:

> Which giveth food to the hungry.
> The Lord looseth the prisoners.
> The Lord openeth the eyes of the blind:
> The Lord raiseth them that are bowed down.[2]

'This peculiar manner of God's presence with His people

2. See Hengstenberg on the Psalms, ii. 454.

[1] St. Matt. viii. 26, 27 (and parallels); cf. Psalm lxv. 7; lxxxix. 9; cvii. 28, 29.

[2] St. John vi. 14, 15; St. Matt. xi. 4, 5, 6; cf. Psalm cxlv. 14, 15; cxlvi. 5, 7, 8.

by signs and miracles,' says Dean Jackson, 'was punctually and specially foreprophesied by the Psalmists.' Again:—The worship of Israel was provided in the Psalter with a song expressive of welcome to Messiah.[1] The train of pilgrims met our Lord on Palm Sunday, singing the 118th Psalm, with its refrain of Hosanna. The Messianic consciousness of the elect of Israel had, doubtless, mused for centuries on the Hymn with which they should greet the advancing footsteps of the Anointed. No new Hymn was needed. A strain had been given, in old times, for this very occasion. 'There was,' says Dr. Jackson, 'a sweet harmony between the Prophet's song and the people's celebration.' That strain, our Lord seems to tell us, has not expended all its riches on one brief triumph; it waits to breathe out another welcome for another Advent. 'Ye shall not see Me henceforth, till ye shall say, Blessed is He that cometh in the Name of the Lord.'[2] In addition to four of the seven Last Words, and to the incident of the mockery in the language of the 22nd Psalm, two other references must not be omitted. In the sublime and touching picture which St. Matthew gives, for Hebrew readers especially, of the true Messiah King, Prophecy weaves its marvellous coincidences round His path. At each turn the Martyr King walks—and when that last sad walk is ended, hangs upon the Tree—in the light of a predestined sorrow, with the funeral bells of

[1] 'Olim ad Messiam Psalm. relatum fuisse cognoscitur ex Matt. xxi. 42, &c. Et Rabbinorum cum recentiorum tum veterum non pauci de Messia Psalm. accipiunt; testatur Hieron. illum apud veteres Judæos de Messia explicatum fuisse, atque inter preces quibus adventus ejus petebatur, relatum, id quod confirmatur lætis illis populi acclamationibus.' Rosenm., *Scholia, Arg. in* Psalm cxviii.

[2] St. Matt. xxiii. 39.

Prophecy tolling in the distance.[1] That suffering Humanity was like a lyre, with some soul of music living along its strings and ranging over the whole compass of the 22nd Psalm. And the 69th Psalm adds one line to the picture of the Passion. In the mockery of that dreadful Coronation, the King must have His festal cup on Golgotha. 'They gave Him vinegar to drink mingled with gall,' writes St. Matthew, and the Sorrower in the 69th Psalm wails—

> Reproach hath broken My heart;
> And I am full of heaviness. . . . .
> They gave Me also gall for My meat:
> And in My thirst they gave Me vinegar to drink.[2]

And, finally, when the Body of Jesus is preserved from the indignity of a broken limb, the type of the Lamb and the utterance of the Psalmist about God's protection of the Righteous Man blend into one—

> A bone of Him shall not be broken.[3]

It may be thought by some that such applications as these are unworthy of the gravity of the occasion; that they are a mere play of mystic fancy; that, at the best, they are signs, not to them that believe not, but to them that believe. Yet we surely obtain a very solid argument for proving the existence of a general scheme and leading idea in a writer's mind, when we are able to show that

[1] In St. Matthew's narrative of our Lord's last days on earth (*chh.* xxi.–xxvii.) there are to be found not less than *nineteen* distinct references to the Psalms alone; either made by Himself or applied by the Evangelist to Him. (See Appendix to Lect. I. Note A.)

[2] St. Matt. xxvii. 34; Psalm lxix. 20, 21.

[3] St. John xix. 36; Psalm xxxiv. 19, 20: cf. Exod. xii. 46; Numb. ix. 12. See Delitzsch, i. 413.

there is a vast accumulation of passages capable of being explained by that scheme.

In relation to this point, an interesting analogy is presented by one class of human compositions. Bishop Butler observes, that there are 'two kinds of writings which bear a great resemblance to prophecy, with respect to the matter before us—the *mythological*, and the *satirical*, where the satire is, to a certain degree, concealed.'[1] An example may be adduced. In an article in the 'Examiner' Swift pours out the fullness of his wrath and scorn upon the great General of the day. Swift was a consummate master of style. He could, when he pleased, enshrine revolting objects in crystal, or carve out tumours in alabaster. Yet, in this satire, among sarcasms whose point is almost undisguised, there are others which for generations have conveyed little meaning to an ordinary reader, but whose significance has lately been disclosed by the publication of a volume of private letters. Previous to that publication, a reader would have been fully justified in asserting that these hints were applicable to Marlborough and his Duchess, because he knew the satirist's general purpose, although the form of the satire might here and there be enigmatical.[2] A yet more apposite illustration of the *colligative* power of a known general purpose is supplied by elaborate *allegorical panegyric*, like that in Spenser's 'Faerie Queen.' The allegory, indeed, becomes complicated by the desire of that exuberant genius to attain a double end, one moral, the other personal. King Arthur represents at once a living noble, and the ideal of

[1] *Analogy*, Part II. ch. vii. [2] Appendix. Note F.

chivalry; Gloriana stands alike for the Queen of England, and for the perfection which is to be sought by knightly souls. The entanglement is increased by the variety of typical figures, whose separate graces and virtues are shadows of the peerless Lady, who is invited

In mirrors more than one herself to see.[1]

But, in the glorification of Elizabeth and of her court, we have a knowledge of the author's leading idea and purpose. It is the general scheme which he pursues. That leading idea is always to be kept in view, as the one key which fits all the intricate wards of the lock; and, by a free use of it, we succeed to a great degree, in spite of much complication and many difficulties in detail. Now, it may be shown that Prophecy is a whole, of which Christ is the object and leading idea. And, as regards the Psalms, if some of them can be proved to be Messianic, and fulfilled in Christ, then that object is of such transcendent importance that it clearly becomes the *one* which their writers have mainly in view.[2] He who distinctly grasps this idea is forced to use it as a key,—forced to apply it to the Psalter,—even where those who do not possess it may consider such a use fanciful or unnatural. All the acuteness of trivial objection cannot volatilise away this great mass of coincidences. The *applicability* of so many passages is a proof that the *application* was intended to be made.

It is not surprising to find that a current of mystically

[1] *Faerie Queen*, Book iii. 5.

[2] I desire to acknowledge large obligation to an almost forgotten book—Bishop Hurd on *Prophecy*, pp. 115, 117.

Messianic thought is perpetually washing through and through the Psalter, both in the Synagogue and the Church.

It is not a tenable position to maintain that we are debarred from making any application of this kind which has not been distinctly provided by our Lord and the writers of the New Testament. For the whole atmosphere of Jewish religious thought was heavily charged with mystical elements, when our Lord came. There was a mystical pre-Christian, just as truly as there has arisen a mystical post-Christian, exegesis.

If this principle of interpretation was false and fanciful, it stood out prominently before our Lord and His Apostles; and it would be strange, indeed, that they should not only refrain from condemning it, but conform to it again and again. As regards the Psalms in particular, the Epistle to the Hebrews *is* the Psalter Messianised mystically. It is the perfect efflorescence of that ancient stock of interpretation.[1]

How far this kind of exposition has commended itself to pious spirits in all ages of the Church, Reformed and Unreformed, it is unnecessary to prove. Nay, in the early Church there was an accepted science of mystic Christology. Let any student run through the Orations of Athanasius against the Arians, noting on the margin the references to the Psalms alone, and he will be surprised by the result. The principle of mystical interpretation was evidently taken by both parties as admissible even into formal controversy. No doubt we feel in turning from the New Testament even to Augustine or Athanasius, that we have

[1] I know not where this is brought out so fully as by Mr. McCaul on the Epistle to the Hebrews.

passed from an atmosphere which is Divine to one which is human. As we read the vast and delightful collection due to the genius and learning of Dr. Neale and the continuer of his work, we may find in many of the extracts a want of perfect sobriety, a manifest incapacity of being examined in the light of the Divine original. But in many cases a new point of view is opened. A gleam of flying light is thrown upon this Psalm, and a new vista opened out into its depths.

III.

In reference to this entire view of Messianic Prophecy, there is one objection, drawn from its results, to which it is needful to advert.

Christian writers have always dwelt upon the admirable provision made for securing the memory of these great Prophecies, by the fact of their being conveyed in a poetry of Psalms, by means of which they passed into the devotions of Israel. A tinge of Christian colouring, a strain of Christian hope, was thus imparted to the prayers and praises, public and private, enshrined in sacred prophetic song.[1]

But it has become a fashion to *minimise* the result of this provision; to show how small a deposit was actually left, at our Lord's Advent, by this constant flow of Messianic Psalms. What, it is asked, was after all the effect when the Messiah came?

A summary answer must suffice. The modern Jews have toned down their expectations, from the bitter dis-

[1] Davison, *Discourses on Prophecy*, v., pp. 201, 202.

appointment of centuries, and from a controversial interest. With many of them, the hope of Israel has faded into the common-place figure of a chief, who, when Israel is restored, will stand upon the steps of the Temple, and be hailed with the acclamations of a spontaneous homage. This is an explaining away of the twelfth of the thirteen articles of faith fixed by Maimonides, and drawn up in the celebrated Canticle יִגְדַּל (yĭghdăl) which forms a part of the daily prayer of every devout Jew. 'In the last days He will send מְשִׁיחֵנוּ (M'shīychēnū) our Messiah for the deliverance of those who wait for the appointed time of His salvation.'[1] But in the years of our Lord's Ministry it was far otherwise. Not only in their own eyes, but in those of other nations, through the influence of Psalmists and Seers, a sunlit haze gathered round the Jewish people, and on it images were projected from the central prophecy of Messiah, vast, incoherent, varied, some sad and tragic, some dazzling or lurid. For some it wore the thin outline of a metaphysical conception. For others it came with the pomp of military splendour, and beckoned the multitudes to revolution. For the Alexandrian Jew it brought a lofty idealism. The Samaritan believed that the Saviour should be the son of Joseph, and after building a stately temple on Gerizim, and enlightening the people, should sleep in the sepulchre of Joseph. For the Jews of Palestine it was a floating picture, of which the colours were borrowed from mingling traditions. He would be the very Logos or Metatron, according to

[1] יִשְׁלַח לְקֵץ יָמִין מְשִׁיחֵנוּ לִפְדוֹת מְחַכֵּי קֵץ יְשׁוּעָתוֹ סדר תפלת ישראל מאת יואל אנשבאך Page 5. Paris: 5628.

some. Some believed that He would not die, but abide for ever. For others the ignominy and death of the Anointed lay 'in deep and tender distances behind the foreground of that dazzling picture;' it was a recognised question whether the Messiah was capable of suffering.[1] Others chose unworthy or foreign Messiahs, and from fear or flattery gave the abused name to Titus, to Vespasian, even to Herod. Strange to say, in the community of Essenes, where we might have expected to find the hope in its purest form—where historian after historian has mistaken probability for fact—it seems to have died out most completely. The sceptical Pliny records an unwonted admiration for the solemn and cloistered brotherhood, whom imagination associated with the palms under which they meditated on the shores of the Dead Sea. Pliny marvelled at the succession of generations, swept in by the tide of life to the haven of that austere discipline; at a community which was perpetuated, without the record of a birth, by the fruitfulness of a penitential dissatisfaction with earth. But, as far as we learn from Pliny, or from any authentic source of information, no yearning for a Saviour existed in hearts which were schooled to be satisfied with themselves. No cry for the Kingdom of God escaped from the lips of men who believed that they enjoyed a monopoly of that Kingdom in their narrow community. In the intense sectarianism of the Essene, he disdained to look for the salvation of Israel.[2] If

[1] εἰ παθητὸς ὁ Χριστός, Acts xxvi. 23.

[2] Appendix. Note G. In the conclusion that the Messianic idea cannot have been derived by the Gospel from Essenism, I have been confirmed, since the above was written, by finding that Professor Lightfoot (*Epistle to the Colossians*, p. 418) has arrived at the same result.

we turn to the Pharisees and Sadducees, their attitude was one of impatience and ambition; they taught their disciples to wait for a Messiah who should be the pride, and not the consolation, of Israel. Yet not in vain had Prophets lived and died. The Psalms which were chanted in so many synagogues, and breathed in so many prayers, did not waste their sweetness without producing the intended result. Everywhere humble spirits were, at that period, to be found, who expected One to heal the wounded heart. Fragments of the true Messianic idea were in the air. Many were ready to correct their erroneous conceptions by the Divine reality, when it was presented to them. The language of their souls, enlightened by a sudden manifestation so different from every prejudice of their lives, was, *ὡς ἀληθῶς, ἐγὼ δ' ἥμαρτον.*[1] Nathanael had on his lips the great idea of the 2nd Psalm, when he exclaimed, 'Thou art the Son of God; Thou art the King of Israel.' The High Priest attests the current interpretation when he asks, 'Art Thou the Christ, the Son of God?'[2] Messiah came, at once expected and unexpected. The flower on a shrub which we have never known to blossom before may well have been different from anything which leaf or stem could have led us to expect. Prophecies and Psalms had done their work.[3]

From all that has been said two consequences follow:

1. It is entirely impossible to construct a Life of our Lord without taking Prophecy into account. For that Life

[1] Arist. *Rhetor.* iii. 11. [2] St. John i. 49; St. Matt. xxvi. 63.

[3] Large use has been made in this section of Bertholdt. *Christol. Jud.*, especially § 6, 7.

stretches into the past as well as the future. It is a day which has had a dawn.

2. If the view which has been maintained is established, we are in possession of a general principle which we are to apply in our interpretations.

Some critics tell us that we must take up those Books which contain prediction like any other books; that we must apply to them the same rule of impartial criticism which we should apply to a Greek philosopher or tragic poet. There is a sense in which this is perfectly true. But one of those rules is, to take into account the mind and design of the author. We are told that the 22nd Psalm has, and can have, no other meaning than that of him who first wrote it, and of those who first received it. But such an assertion is simply an astute way of begging the question at issue, which is—Was the writer inspired or not? If he was inspired, God, and not the writer, was the Author; and the point to be inquired is, not what the *writer* may, or may not, have designed, but what *God* designed. In presence of such statements, many Christians, who profess to believe that these writers were inspired, have fallen into the curious confusion of Grotius, so acutely analysed by Warburton.[1] They set out with imagining that they hold Prophecy to be Divinely inspired; then, when they are confronted with passages which appear to contain superhuman prediction, they start back in amazement, and conclude that, as the Prophets were Jews, their prophecies must range within the narrow limits of Judaism. That is, they first assume that the

[1] *Divine Legation*, Book VI. s. vi.

Prophets are Divinely inspired, and then argue from the premiss that the Prophets are not Divinely inspired.

We shall pass on, in the next Lecture, from the Witness afforded by the Psalms to the Person of Christ to the Witness which they give to Christianity. In the closing Lectures of the series I shall attempt to present a summary view of the result which we have obtained. Meanwhile, I conclude by observing that we may be very sure of one thing in relation to the Psalter.

There are many who profess to expel Christ from the Psalms in the interest of the Psalms themselves. But the Psalter as a living thing, and the association with it of our Incarnate Lord, stand together. Those were memorable words which Mr. Coleridge wrote upon the margin of his Prayer-book, 'As a transparency on some night of public rejoicing, seen by common day, with the lamps from within removed, even such would the Psalms be to me, uninterpreted by the Gospel.'[1] A living statesman has spoken, in language of transcendent truth and beauty, of the Psalter in one of its aspects, as 'the whole music of the human heart, swept by the hand of its Maker.' But not all the human universality of the Psalter; not all its unquestionable pathos, and cries from the depths; not all the mystic elevation of the 'Songs of Degrees;' not all the ringing bells of its Hallelujahs, can alone preserve for it its present place. A learned Brahmin Pundit has lately become a convert to the Gospel. From his acknowledged eminence as a Sanscrit scholar it was expected that he would first study the Greek of the New Testament as its cognate

[1] *Miscellaneous Pieces*, p. 211.

language. But his love for the Psalter is so deep that he has first devoted himself to Hebrew. For in the Psalter he finds Christ, and the Gospel; and, without that, he would, no doubt, prefer the ancient Hymns of his race and country. Without an intense conviction in the hearts of God's children that Christ is in the Psalter, that it is in sympathy with His Passion and His Glory, its words would, after a brief season of deference to ancient custom, be almost unheard in our Churches and Cathedrals. They would be comparatively silent, for the future, in sick rooms, and unbreathed by the lips of dying saints. The voice of millions of Christians about them would be like the pathetic cry of a simple old man, who said, when the photographs of his grandchildren in a distant land were presented to him, 'It is they, and it is not they; take them away.' The Psalms, for the future, might no doubt remain, and be read, in a book, of which successive editions might be called for. But the fitting symbol for the frontispiece of that book would be, a broken lyre dropped from a dead man's hand.[1]

NOTE TO LECTURE II.

The following Christological analysis of the great objectively Messianic Psalms may be found useful:—

PSALM II.

CHRIST. (מְשִׁיחוֹ *v.* 2).

1. The King (*v.* 6).
2. The Son (*v.* 7).
   (*a*) Eternally begotten (Hebrews i. 5, v. 5).
   (*b*) Raised from the dead (Acts xiii. 33; Romans i. 4).

[1] Appendix. Note H.

3. The Shepherd-Destroyer (*v.* 9, ποιμανεῖς αὐτούς, LXX.).
   [תְּרֹעֵם, the shepherd-word for king (Psalm xxviii. 9)
   שִׁבְטְךָ, the Shepherd's (Psalm xxiii. 4).
   בִּרְזֶל, terrible image.]
4. Blessedness of entire faith in Him (*v.* 12. The second benediction of the Psalms).

PSALM XLV.

CHRIST.

[Thou lovedst righteousness!
Sin Thou hadst in utter detestation;
Wherefore, O my God! Thy God[1]
Christed Thee[2] with oil of exultation
More than all companions of Thy station—*v.* 7.]

1. The Royal (*vv.* 1, 5) Bridegroom (*vv.* 9–16).
2. (*a*) His Divinity (*vv.* 6, 7).
   (*b*) The 'gift of unction' to His Humanity (*v.* 7).
   (*c*) His Humanity, and its characteristics.
      (i.) Spiritual beauty (*v.* 2).
      (ii.) Power of word (*v.* 2).
      (iii.) Power of deed (*vv.* 3, 4, 5).
      (iv.) Graces and virtues (*vv.* 4, 7).

PSALM CX.

CHRIST.

1. David's Lord (*v.* 1).
2. On the Divine Throne (*v.* 1).
3. A King conquering the world (*v.* 2).
   By an army of Priests in Holy Vestments (*v.* 3).
4. Priest and King, 'after the order of Melchizedek' (*v.* 4).
5. His war, its toil, and suffering (*vv.* 5, 6, 7).
6. Its reward (*v.* 7).
7. The Judgment. History ends with the triumph of good (*vv.* 6, 7).

[1] אֱלֹהִים אֱלֹהֶיךָ unxit Te, O Deus, Deus Tuus. (Rosenm.) σε, ὁ Θεὸς, ὁ Θεός σου, LXX. ἔχρισέ

[2] מְשָׁחֲךָ.

LECTURE III.

Against Thee, Thee only, have I sinned.

לְךָ לְבַדְּךָ חָטָאתִי

PSALM li. 5.

Wilt Thou shew wonders to the dead? Shall Thy wonders be known in the dark, and Thy righteousness in the land of forgetfulness?

הֲלַמֵּתִים תַּעֲשֶׂה־פֶּלֶא
הֲיִוָּדַע בַּחֹשֶׁךְ פִּלְאֶךָ וְצִדְקָתְךָ בְּאֶרֶץ נִשְׁיָה

PSALM lxxxviii. 10, 12.

IN the two opening Lectures of this series, I have attempted to collect into one point of view the Witness of the Psalms to Christ. It remains for me to examine their Witness to *Christianity*—that is, to the Christian Character; Christian Worship; the Christian Church; and Christian Theology.

But before entering upon this examination, there are two objections to a large portion of the Psalter—one from the *moral*, the other from the *spiritual* side—which are so common and so far reaching that I am constrained to consider them fully. The *moral* objection is drawn from the character of David; the *spiritual* from the indefiniteness of the hope of immortality in the Psalter.

i. The objection to the most important portions of the Psalter from the *character* of David leads us to speak, in the first instance, of the Davidic authorship of certain Psalms.[1]

[1] An admirable summary of the facts and arguments bearing on this question is to be found in Dr. Pusey's *Daniel the Prophet*, Lect. VII., pp. 315–322.

"There was a time, as we are frequently reminded, when it was held by Fathers of the Church—as it is now held by Jewish Rabbis—that David wrote all the Psalms. There are critics at present who assert, with a more violent exaggeration, that he wrote *none*.

Of the Psalms, eleven are ascribed in their titles to the Sons of Korah,[1] twelve to Asaph,[2] and four bear other names.[3] Seventy-three are assigned to David in their titles, two more (the 96th and 105th) in the Book of Chronicles,[4] and two (the 2nd and 95th) in the New Testament.[5] That he was poet and musician, no one can doubt; the fact is grooved into the very substance of his history. Poems of his composition are preserved outside the Psalter. The fame of his music went down the course of ages, and was enshrined in proverb and prophecy.[6] The burden of disproof rests with those who deny that any of his compositions remain.

The evidence afforded by the titles—once, no doubt, exaggerated—is, at present, often rejected with inconsiderate contempt. The titles of Canticles and Hymns inserted in other places of the Bible form a portion of the history itself.[7] The scanty respect paid to these inscriptions may be regarded as one of those fallacies which arise from reading Books in translations only. Few persons who are in the habit of referring to the Hebrew Psalter would

[1] In Book II., Pss. xlii., xliv.–xlix.; in III., lxxxiv., lxxxv., lxxxvii., lxxxviii.

[2] In Book II., Ps. l.; in III., lxxiii.–lxxxiii.

[3] Of Solomon; in Book II., Ps. lxxii.; in V., Ps. cxxvii. Of Ethan; in Book III., Ps. lxxxix. Of Moses; in Book IV., Ps. xc. The name of Jeduthun (? = Ethan) occurs in three titles, and that of Heman in one, *in addition to* some of those mentioned in the text.

[4] 1 Chron. xvi. 7–33.

[5] Acts iv. 25. Hebrews iv. 7.

[6] Amos vi. 5.

[7] See 2 Sam. i. 17, 18; Isaiah xxxviii. 9; Jonah ii. 1, 2.

be apt to describe these titles as 'deciduous, separable, mere glosses.' In the original they contain several words. In the case of the 51st Psalm the heading runs to the length of any ordinary verse.[1] That of the 102nd Psalm is beautifully thoughtful and pathetic.[2] The system of accentuation was extended to them as if they formed a part of the text. Very many of these existed at the time when the Septuagint translation was made. In saying this, I do not, of course, forget that, in the Hebrew text, some titles bear the name of David, which is suppressed in the Greek translation; while others (eleven) are assigned to David, which are anonymous in the existing Hebrew. The analogy between them and the subscriptions to the Pauline Epistles is entirely misleading.[3]

Indeed one would suppose that a new chapter had been added to Logic by some of our modern critics. When these distinguished persons are pleased to enrich literature by a brilliant essay, or to astound the sobriety of elderly Bible readers by an original conjecture, they appear to proceed by a new argumentative method which runs as follows:—'My theory of the impossibility of prediction will be contradicted; worse still—the whole colouring of my article will be spoiled; if I cannot assume that this Psalm was written at a particular period, or by a particu-

[1] See likewise the headings of Pss. iii., vii., xviii., xxx., xxxiv., lii., liv., lvi., lvii., lix., lx., lxiii., cxlii.

[2] תְּפִלָּה לְעָנִי כִּי־יַעְטֹף
וְלִפְנֵי יְהוָה יִשְׁפֹּךְ שִׂיחוֹ
Prayer of the weary soul in folding darkness faint,*
Who poureth out before the Lord his thought of sweet complaint.

[3] I here refer with pleasure to a book of rare learning and piety—Mr. Armfield *On the Gradual Psalms*, pp. 31–33.

* עָטַף = 'to be covered or veiled about,' through the medium of the idea 'to be darkened, put in gloom.' —Fuerst, Lexicon, *s. v.*

lar person.[1] But the title of this Psalm exposes me to these inconveniences by assigning it to a period prior to the event, or writer, necessary for my article. Therefore, the title is totally mistaken.' The evolution of theories of the time and place in which Psalms were composed appears to be one of the imaginative compensations which negative criticism has created, in lieu of the glories which it has destroyed. All psychological fitness is violated. For instance, two lovely songs of the Korahites (the 42nd and the 84th) are ascribed to Jehoiakim and Jehoiachin. *That* surely is the *reductio ad absurdum* of internal evidence.[2] These theories glitter for a time. But they are like a cloud of dust with the sunset behind it, which pleases us with its play of colours while the illumination of genius is there, but falls after a short time, by the 'sure process of self-subsidence.'

It may be instructive to show, in the case of two most precious Psalms, upon what slight grounds Davidic authorship is denied.

Of the 51st Psalm Professor Reuss writes: 'We have to get rid of the traditional interpretation, and to examine if the Psalm—according to its original conception—was directly and exclusively intended to serve as an expression of individual repentance. As to the first point, every one

[1] One critic, whose severity is generally reserved for orthodox commentators, is provoked into some pungent remarks:—'Sunt qui ex historiâ Psalmos interpretantes ita agunt ac si omnia nossent, nec quidquam sub regno Davidis accidisset quod non memoriæ sit proditum . . . Alii magnâ utuntur fingendi licentiâ; quamque ex commentariis antiquorum haurire nequeunt, solo se ingenio supplere posse speraut historiam.' — J. D. Michaelis, Notæ in Prælect. xxvii. R. Lowth de Poes. Hebr., pp. 588, 589.

[2] See the character of these princes and their probable aptitude for those strains of Divine and unearthly yearning in 2 Chron. xxxvi. 5–9; Jeremiah xxii. 18, 19; *ibid.* 24–30. The Korahitic features of these pieces are well drawn out by Rosenmüller, *Scholia*, in Psalm. xlii.

knows by the inscription of the Psalm that, at a very ancient date, the Jews referred it to the affair of Bathsheba. In the Middle Ages people also thought of the sin recorded in 2 Sam. xxiv. But the text of the Psalm does not contain the slightest allusion to one or other of these facts. Surely, it would be rather singular if David, after having basely caused the death of a faithful servant, should protest that he had committed no sin but against God, and should then pray for protection against *being murdered!* . . . . But we need only read the closing lines to convince ourselves that we are far from David's epoch. The poet prays God to *re-build* the walls of Jerusalem. The walls, therefore, are broken down. This is so certain, that it has been proposed to cut off the last lines, and consider them as a later liturgical addition. We see no necessity for this operation of despair.' [1]

Of the 32nd Psalm the same distinguished critic writes: 'This Psalm occupies an important place among those which the ancient Church named Penitential. Theologians have always made use of the first verse as a palmary text in support of the dogma of gratuitous pardon. The traditional interpretation which refers this poem to the story of David and Bathsheba is in direct contradiction to the narrative of 2 Sam. xii. That passage speaks of a warning given to the King by the Prophet whilst he was yet plunged in the security of criminal enjoyment. But the Psalmist expresses himself as if he had been unhappy up to the moment when he comes of himself to the humble confession of his sin.' [2]

As to the 51st Psalm it may be said, (1) The state-

[1] Reuss, p. 203. [2] Reuss, p. 145.

ment, 'Against Thee, Thee only, have I sinned,' Thee, separately and apart from all others,[1] may appear 'singular' to some, but Penitence has always *felt* it to be true. (2) The expression which it is proposed to render 'deliver me from *being murdered*,'[2] is literally 'deliver me from *bloods*.' The word דָּם (dām) in the singular is often equivalent to *blood-guiltiness*; the plural דָּמִים (dāmīym) is almost universally so. And the whole context speaks of deliverance from the guilt and pollution of sin. (3) The verb in the eighteenth verse, which the critic renders *re-build*,[3] and treats as an unanswerable objection to the Davidic origin of the Psalm, more frequently signifies *build*.

In regard to the 32nd Psalm, a contradiction is alleged. Read, it is said, the misery of which the Psalmist speaks:

> By day and night will be heavy upon me Thy hand.
> Has been changed my freshness into the droughts of summer.[4]

Compare with this utterance of the writer of the Psalm David's protracted silence until Nathan spoke, and the contradiction between the poet's sentiment and the history of the penitent king becomes obvious. But the resolution of the difficulty is gained simply by ascertaining the type of human nature to which the transgressor belonged. Of a guilty connection Rousseau observed that 'it stood to him instead of anything else;

[1] לְבַדְּךָ (l'bhădd'khā), *v.* 4.

[2] הַצִּילֵנִי מִדָּמִים (hătstsīylēmy mīddāmīym), *v.* 14.

[3] תִּבְנֶה חוֹמוֹת (tībhnĕh chōmōth), *v.* 18. In Genesis iv. 17 we read of Cain, וַיְהִי בֹּנֶה עִיר Does that mean, or can it mean, 'and he *re-builded* a city'? But, however this may be, the theory that the two last verses were a later liturgical addition to a Psalm which no one ever dreamed of attributing to any but David, has long had currency in the Church and in the Synagogue. Aben-Ezra says that he had heard it from a learned Spanish Rabbi. Venema and Rosenmüller (*Scholia, in loc.*) accepted it.

[4] *v.* 4.

that the future did not touch him at all, or only as a prolonged present.' In a very different volume of Confessions, the writer speaks of himself at a time when he was placed in similar circumstances. He tells us that 'his heart bled trailing drops of blood,' and that 'he was beaten as if with rods of burning iron.'[1] David's nature had in it more which was akin to Augustine than to Rousseau. The 32nd Psalm must not be taken from David by a piece of false and shallow psychology; nor the 51st on the score of two most questionable points of verbal criticism. It would be easy to go much further than mere defence. Delitzsch, for instance, shows that the Psalms of the time of Saul 'run into one another at manifold points.'[2] More especially the 56th, 57th, 59th, 108th, are pervaded by constructions, turns of expression, and images,

[1] St. Augustine, *Confessions*, III. i., ii.

[2] Delitzsch, ii. 173. The 31st Psalm bears the title in the LXX. ψ. τῷ Δαυὶδ ἐκστάσεως. In the 22nd verse occurs the expression which gives rise to this, εἶπα ἐν τῇ ἐκστάσει μου (בְּחָפְזִי). But the same word occurs in reference to David, 1 Sam. xxiii. 26, 'David *made haste* to get away' (נָחְפַּז). The manifold internal and external correspondence of the Psalm and the situation are well drawn out by Rosenmüller, *in loc.* [Cf. also the shepherd-word תְּנַהֲלֵנִי 'Thou wilt lead me,' *v.* 3, with Psalm xxiii. 2.] To the other marks of individual characteristics about the Psalms attributed to David may be added the habit of enhancing the solemnity and importance of a truth by putting it forth as the answer to a question, xv. 1 [hence called by Luther 'the Catechism of Heaven']; xxiv. 3, 8, 10; xxv. 12; xxx. 9. The Psalms attributed to the Korahites have a more unbroken sublimity of style and sentiment, and a more unrestrained emotional expression, than those of David, which are, from a literary point of view, pitched on a lower key, and have the sententiousness and reserve of deeper thought and the depression of a larger acquaintance with life. We can well believe that in the 116th Psalm (though it does not bear David's name) the cry rushed to his lips כָּל־הָאָדָם כֹּזֵב (kŏl-hāādhām kōzēbh), *v.* 11.

All the human is deceiving.*

Hensler has given a list of words peculiar to the Korahitic, and unfound in the Davidic Psalms, in *Bemerkungen üb. stellen der Psalmen*, p. 68 note.†

* *v.* 11. Cf. also this בָּחָפְזִי with xxxi. 22, and with the question and answer in *vv.* 12, 13.

† For individual characteristics in Psalms see Appendix, note A.

which indicate a common authorship. There is in them a royal nobility of confidence in God which elevates even the mystic subtlety of Jewish commentators to magnificence. 'The dawn,' says Jarchi, 'awakens other kings. But David says, I will awake the dawn.'[1]

But our interest in this question—important as it is—is, at present, subsidiary to our concern with another. There is a class of persons, greatly more numerous than a handful of sceptical scholars, who reason from the point of view of an acceptance of the Davidic authorship of many of the Psalms. But then, they tell us that they are even less reconciled to them for this very reason. They remind us that the son of Jesse was a man of blood, half condottiere, half Crusader—more like Henri IV. than St. Louis. We know all that can be said of the passionate and superstitious soldier—the Attic salt of the author of the *Dictionnaire Historique*—the more concealed but not less bitter hatred of a score of others, who smile at the Bible, but smile with a dagger under their cloak. The astronomer leaves gazing on his stars to pronounce the condemnation of David. We know the edifying aversion, the Pharisaical undertone, 'I thank Thee that I am not as this man.' Such high spirits will not temper their condemnation by thinking of David's almost unparalleled exaltation, or the intoxication of that long prosperity. They forget the temptations of an undefined power, the atmosphere in which the man was living. They take no account of a state of society in which, for a king, the stimulus of vanity was added to the seductions of sensu-

[1] אָעִירָה שָׁחַר (āʸīyrāh shāchăr), Psalm lvii. 8; Delitzsch, ii. 178.

ality in possessing himself of Bathsheba. Restraints are of two kinds, primary or moral, secondary or co-active. For David there was the written law, and the law of conscience. But the law of the land, the law of honour, the law of public opinion, scarcely existed for him. He was above the first; the second and third could find but a feeble and interrupted utterance.

Most of us must have observed how misleading are the parallels which may be drawn between the historical characters of different epochs—how much may be done in the way of convenient suppression in one direction, of convenient enlargement in another. Yet, it may be suggested that much of David's life and character becomes more intelligible to us, as we look at it in the light of the analogy which may be derived from the genius and career of the Emperor Charles the Great. It is singular that Charles himself had some conception of the parallel, and 'among his friends chose to be called by the name of David.'[1] Charlemagne has been emphatically described as 'a spirit of order.' He had to establish material order against the Saracens and Barbarians. He had to consolidate ecclesiastical order, and was crowned by the art or inspiration of a Pontiff. He had to establish a scientific order reposing upon religion, opened schools, and provided for sacred song and psalmody.[2] If, in these points, there are some lines of likeness to him who was anointed by Samuel, there are other aspects of the resemblance which, unhappily, can still less be disputed. There are spots of blood on that strong right hand. The 4,500 Saxons,

[1] Bryce, *Holy Roman Empire*, p. 66.
[2] Cousin, *Modern Philosophy*, vol. ii. p. 11.

slaughtered in cold blood by the Emperor, far more than match the measuring line with which David measured the Moabites, or the harrows of iron and axes of iron with which he destroyed the savage Ammonites. The passionate nature of Charles leads him to divorces and *liaisons* with a strange facility for one who lived under the Gospel. There are tales of his personal strength and prowess. He binds together the fabric of a compacted priesthood. He finds an Abiathar in Adrian. At Frankfort he asserts a more spiritual worship of God than that which leans upon visible images. He loves gold, marble, and colour, alike for bath, palace, and temple. At Aachen, the corpse is said to have been found with a sword in his right hand as proved as that which cut off the head of Goliath. As we gaze upon the great sarcophagus in the gallery of the Basilica, before passing on to see the withered arm in the reliquary, we may be reminded of words which were once used of David, 'His sepulchre is with us unto this day.'[1] The tender grief of Charles over wife and children, for whose loss he refuses to come forth from the sequestration of his palace, and the remonstrance with which he is assailed, remind us of David's absorption in sorrow and the rude expostulations of Joab. His passion for church-music, psalmody, and chanting—his special provisions that Bishops should be acquainted with the Psalter—his alleged authorship of the 'Veni Creator'—form other points of the parallel. The most singular resemblance of the whole [illegible] that an obstinate conviction of the inner sanctity of [illegible]an, in spite of all drawbacks, pierces through the

[1] Acts ii. 29.

scandals that darken round his path, and a cry goes up in Christian Churches to that strange Saint, 'Sancte Carole, ora pro nobis!'[1]

Certainly, it must be admitted that when, after reading the life of David, we turn to the Psalms attributed to him, we find a difference between the air which we feel in the history and that which blows over the songs. The author was one of the most splendid and successful of men, as the world counts success; the book is one which is suited for each mourner in the mighty army of sinful, sorrowful, dying men which is ever passing across the earth. On the one hand, in the book we have the voice of the heavy-laden, crying out to God in those broken words which are so deeply tender; on the other, we have the Shepherd called to feed Jacob, circling his brow with a diadem and founding a dynasty. No doubt the two apparently contradictory aspects of one life are harmonised by the hint of a later Psalmist—

> Remember, O Lord, for David, all his being deeply afflicted.[2]

But the first superficial impression, when we think of these Psalms as uttered by David, is almost as if we heard that 'Rock of Ages,' or 'When I survey the wondrous cross,' or 'When wounded sore the stricken soul,' came from the lips of one who had walked as their master by the fountains of Versailles, or in the glades of the forest of St. Cloud.

Let me close this part of my subject by citing a passage, which has often been quoted, but not oftener than it deserves.

[1] See Appendix, Note B. [2] כָּל־עֻנּוֹתוֹ (kŏl-ʸŭnnōthō), Psalm cxxxii. 1.

'David,' says Mr. Carlyle, 'had fallen into sins enough, blackest crimes. Unbelievers sneer, and ask, "Is this your man according to God's heart?" The sneer seems to me but a shallow one. What are faults, what the outward details of a life, if the inner secret of it, the remorse, temptations, true, often baffled, never ended struggle of it, be forgotten? Of all acts, is not for a man *Repentance* the most divine? The deadliest sin were that same supercilious consciousness of no sin; *that* is Death. David's life and history, as written for us in those Psalms of his, I consider to be the truest emblem ever given of a man's moral progress and warfare here below. All earnest souls will ever discern in it the faithful struggle of an earnest human soul towards what is good and best. Struggle often baffled down as into entire wreck; yet ever, with tears, repentance, true unconquerable purpose begun anew. Poor Human Nature! Is not a man's walking, in truth, always that:—a succession of falls? Man can do no other. In this wild element of a life, he has to struggle onwards; now fallen, deep abased; and ever with tears, repentance, with bleeding heart, he has to rise again, struggle again still onward. That his struggle be a faithful unconquerable one; *that* is the question of questions.'[1]

With these words in our mind, let us think not only of the depth of David's sin, but of the intensity of his repentance. Let us not only remember the graphic narrative of his transgression—the look, the lust ('mulier longe, libido prope'), the adultery, the lie, the death that was murder, the long silence of the miserable soul

[1] *Heroes and Hero Worship*, People's edition, p. 74. See Appendix, Note C.

—or, if we must look at that fall in sadness and amazement, let us look at that fall, of another kind, when he reels and flings himself, with all that load of sin and sorrow, at the foot of the Throne of God. Let us remember all that follows. Let us think of the white-haired old man flying from his son, wailing in his palace for Absalom. Let us hear him in the Penitential Psalms crying in words which might have come from the heart of St. Paul.

But, if all which has been suggested should prove less satisfactory than it may justly claim to be, let it be considered that the darker the accusation against David, and the more indelible the blot, the more the wonder of his Psalms grows upon our view. No other book was ever greater or better than its author. No hymns or prayers by the unspiritual and unholy have ever had *stamina* to live a protracted life. If David was a murderer, there is no stain of blood on these gentle lines. If he were an adulterer, no taint of sensuality discolours the virgin-snow of pages which are so white and pure. If he were a bigot, there is no narrowness in that ample vision, which takes all the ends of the earth within its broadening range.[1] If he were a barbarous soldier, who sought from Jehovah little beyond temporal prosperity and the establishment of his dynasty, here is the utterance of hopes which yearn

[1] This feature in the Psalms has struck many candid minds who are far from receiving Judaism as Divine. Thus, the lamented Emile Saisset writes: 'Un Dieu spirituel, unique, intelligent, libre et bon, qui aime également tous les hommes . . . il est clair qu'avant le Christianisme les hommes ne connaissaient pas ce Dieu. Nous ne trouvons partout que des dieux nationaux et limités—le Jéhovah du Mosaïsme lui-même est à beaucoup d'égards un dieu national et local. . . . Du reste, je ne conteste pas qu'on ne trouve dans la Bible, *notamment dans le Psalmiste*, plusieurs passages d'un caractère tout opposé, ceux-ci, par exemple (Psaume cxlv. 9–18).' *Essais sur la Philosophie*, p. 292.

for the Eternal and the Infinite as their only satisfaction. Pregnancy of expression, beauty of illustration, power of condensing maxims of spiritual life, have been shown by competent judges to be characteristic of the Psalms which are attributed to David. May we not say that they are also pre-eminently distinguished by that longing after rest in God, which a great but unhappy spirit spoke of not many years ago as 'le mal du pays, le mal du ciel'?[1] Such a longing breathes in the words—

I in righteousness shall behold Thy face:
I shall be satisfied, when I am caused to awake, with Thy likeness.[2]

It bursts into rapturous anticipation in the 36th Psalm:—

The sons of man in the shadow of Thy wings shall trust.
They shall be watered with the strong abundance of Thy House:
And the river of Thy pleasures Thou shalt make them drink.[3]

It finds its softest and most exquisite expression in the words which have filled so many eyes with tears,

Who will give me a plume as the dove?
I will fly away and will be at rest.[4]

If David were cruel and bloody, here are touches tender and pathetic beyond the tenderness of woman. For instance—

Forbear awhile from me that I may *smile* again,
Before I shall depart and be no more;

the visual image of the smile being taken from the bright-

[1] Henri Heine, *Revue des Deux Mondes*, Tom. xix. p. 30.

[2] Psalm xvii. 15.

[3] *vv.* 7, 8.

[4] אֶבְרָה כְיוֹנָה (ēlhĕr kăyyōnāh), Psalm lv. 6.

'ening of the sky at dawn.[1] 'It reminds one,' says a venerated authority,[2] 'of the gleam of radiance that is often seen on the face of the dying.' Or that other promise to God's child—

All his bed Thou *turnest* in his sickness.[3]

As it has been touchingly paraphrased, 'Thou are wont to soothe him as one soothes a sick man, who turns his whole bed over and over, that he may lie softer and get some rest.'[4] The soul of the writer of such songs as these is as close to his lines as hot lips to the glass against which they are pressed, but no breath of dimness is upon the page.

What is true of David's Psalms is no less true of the rest. It has been said that the genius of the Hebrews, like that of other nations of Western Asia, is essentially subjective. It has been made a matter of complaint that the poets of Israel are precluded, by the fatality of race, from producing any of those works in which the writer's individuality is effaced, and in which he identifies himself successively or alternately with different and opposite characters.[5] If it were so, this tendency was overruled to make the Psalms fitted for the inner life of saints, first in a Jewish, then in a universal Church. Believers under the old dispensation used them as Jonah did, not merely

[1] אַבְלִיגָה (ăbhlīyghāh), Psalm xxxix. 13:

'Spare yet, one *gleam*, my feeble sight,
Ere I depart and vanish quite.'—
Keble.

[2] Dr. Pusey, quoted by Dr. Kay, on Psalm xxxix. 13.

[3] כָּל־מִשְׁכָּבוֹ הָפַכְתָּ (kŏl-mĭshkābhō hāphăkhtā), Psalm xli. 3.

[4] Bellarm. *in loc.*

[5] Reuss, p. 8.

repeating them, but naturally interweaving phrase after phrase into the web of their own thought and language.[1] To the Virgin-Mother the *Magnificat* proves that the Psalter was Bible, Prayer-book, Hymn-book, all in one. And when we pass to the Catholic Church, the different moods of David and the other Psalmists answer to the hearts of the saints. The soul, conscious of sin and yearning after pardon—the soul, lifted from the dust and 'liquefying into God'—the soul tempted and struggling, finds its history in the Psalter. The end of all the Psalms is 'ut anima conjungatur Deo'; the Psalmists run with a rapid hand over the whole scale of the affections of the human spirit seeking after God. We may pass the hardest judgment upon David; yet the tenderest, purest, saintliest, most virgin souls—Augustine, St. Louis, Ken, Keble, Leighton—have found nothing more suitable in life or death than words of his. Nay, it was chiefly with them that our All-Holy Lord broke the silence of Calvary.

ii. The second great objection to the Psalter is one from the *spiritual* side, and is drawn from the indefiniteness, some would say from the negation, of the hope of *immortality*. The Book of Psalms is here so closely implicated with the whole of the earlier portion of the Old Testament, that it is necessary to examine the position of the question generally.

[1] The Prayer of Jonah (chapter ii.) affords a beautiful instance of the use of the Psalter by a believing Israelite of old. Every phrase is taken from the Psalms, but with such slight yet significant addition of tone or colouring as shows a living freedom of adaptation. See especially *vv.* 2, 5, 8.

A. It is well to bear in mind Ewald's remark, in answer to those who asserted that the earlier Hebrew writers ignored or denied immortality. If it were so, Hebraism could not, in later times, have made that doctrine harmonise so perfectly with its higher truths.[1] We may go further, and ask, if Judaism had not this element, what is the meaning of the vaunted capacity of the Shemitic races for 'religious invention'? They have originated three religions—Judaism, Christianity, and Mahommedanism; yet we are called upon to believe that the starting-point and seminal principle of all religion is wanting to those who gave to it its first and mightiest impetus! Tradition and continuity are as inseparable from every creed as Progress. How could Christianity, all quivering with the hopes and fears of another life, have issued from Judaism, if Judaism had possessed nothing of the kind?

1. Before proceeding to enter into details, it should also be considered that, for Moses at least, there was a very sufficient reason for caution and reserve. There are times and seasons for the communication of religious knowledge. The juice which is acrid in March is mellow and delicate in July. There are forms of human life and society, conditions of religion and morality, when it is pernicious to withdraw the veil between this world and the next too far. 'Scenes,' as Bishop Butler says, 'might strike too strongly.'[2] The Egyptian worship might be termed the religion of death, as truly as Judaism the religion of life. The Egyptian Book of the Dead[3] shows how necessary it was to guard Israel from a premature

[1] *History of Israel*, i. 558. [2] Sermon xv. *Upon the Ignorance of Man.*
[3] Ewald, *ut supra*, i. 557.

revelation; to shroud the world of spirits in an awful reserve, and cover it with salutary shadows.

2. Further, we should study the Mosaic writings with a conviction that we are not to expect to find the sanction of immortality in the portions which are directly connected with legal enactments. This observation, brought into prominence by Michaelis, has, indeed, been controverted by so considerable an authority as Mr. Davison.[1] But his censure would only apply to that view of the Mosaic dispensation which looks upon it too exclusively as a mere law of government. All which is maintained is this—that the temporal sanctions to be found in the law are relative to that part of the Mosaic code which is of the nature of a civil system. To statutes of that nature the eternal sanctions of futurity would be incongruous and unsuitable. It has been observed that in Geneva under Calvin, and among the Puritans of New England, where the lawgivers were intensely religious, the legislation bears no impress of the idea of eternal penalty, much less of eternal reward.[2] It was this side of the question which was probably in Lord Macaulay's mind, when he wrote in pencil on the margin of his copy of 'The Divine Legation'—'This has been called Warburton's paradox. It is not a paradox, it is a truism.'

3. But if we turn from the law in its narrower sense to the History, and to the great line of sacred tradition, it seems strange that the absence of the doctrine of immortality from the earlier portion of the Hebrew Canon should have been so positively asserted.

[1] *Discourses on Prophecy*, IV. pt. i. (note).

[2] Sermons par Eugène Bersier, Tom. iv. 242.

For, the foundations of this belief are laid deep and strong in the general teaching of the Pentateuch about God and man.

In its teaching about God, two attributes of the Eternal are perpetually revealed, His Omnipotence and His Love.

As to His *Omnipotence.* We are told by our Lord that the Sadducees denied the Resurrection upon two grounds. 'Ye do err, not knowing the Scriptures, nor the power of God.'[1] That is to say, they denied the *fact* of the resurrection, and the *possibility* of the resurrection. But the *fact* rests on Scripture, the *possibility* rests on the Omnipotence of God. Abraham's trial shows that a belief in God's Omnipotence is at the root of the belief in immortality. What was the stress of that trial? Isaac was the child of election—the son not only of Abraham's heart, but of God's promise. The same knife, which killed Isaac, would have stabbed Abraham's faith to the very heart, had not that strong believer's conviction of God's Omnipotence involved an assured trust in His power to raise again from the very dust of death. 'By faith Abraham, when he was tried, offered up Isaac; and he that had received the promises offered up his only-begotten son, of whom it was said, That in Isaac shall thy seed be called: accounting that God was able to raise him up even from the dead.'[2]

God's *Love* is also concerned in man's immortality. God was their God. He was not like one who created marvellous playthings to destroy them after a few years; who breathed out evanescent bubbles to break for ever

[1] St. Matth. xxii. 29. [2] Hebrews xi. 17, 18, 19.

upon the summer air of life. All is settled when faith can once say, 'O God, Thou art my God.'[1] When the child is settling itself to sleep, it is not afraid of being destroyed by its mother in the dark. And he was not afraid who wrote—

> When I walk in the deep hollow valley of the shadow of death,
> I will not tremble at evil.[2]

So that this question of immortality runs up into the question of a personal or impersonal God.

If we turn from the Bible idea of *God* to that of *Man*, we meet the great broad fact that, in the Mosaic account of Creation, Death is not in the first draft of Humanity which comes from its Maker's Hand. It is an afterthought and a disorder.

A rapid examination of Scripture itself leads to results more satisfactory than any highly generalised views of speculative scholarship.[3]

The Tree of Life, and the destiny of Eternal Life for man, sufficiently indicate the idea of his Creator.[4] Not long after the Fall, Enoch, taken to the Eternal Home without death or decrepitude, becomes a pledge and type of the Everlasting Life of the children of God.[5] The gathering to their fathers so often mentioned—for instance, of Aaron on Hor and Moses on Nebo—can scarcely be limited to sepulchral rest.[6] The Angels of God who ascend and descend cannot well be supposed to minister to

[1] Psalm lxiii. 1.

[2] בְּגֵיא צַלְמָוֶת (b'ghēy tsălmāvĕth), Psalm xxiii. 4.

[3] See Appendix, Note C.

[4] Genesis ii. 9; iii. 22.

[5] Genesis v. 24.

[6] Genesis xi. 32; cf. xxv. 8, xxxv. 29, xlix. 33. Numbers xx. 24; cf. 28. Deut. xxxi. 16; cf. xxxii. 50, xxxiv. 5, 6.

creatures whose existence is limited to a little span, or to return perpetually without leading companion-spirits to their home. The word שְׁאוֹל (sh'ōl) is not merely the tomb, but the place where the living spirits of those whom we call *dead* are gathered. Again, necromancers,[1] seekers or enquirers after the dead, were forbidden.[2] The history of the witch at Endor stands out in strong relief. The story and the prohibition alike give evidence to the convictions of the Jewish people, not only that the dead continued in personal existence, but that they acted upon the living. The dead, therefore, in their opinion, were not annihilated. The commandment against necromancers has often pointed sneers directed at the superstition of Moses. But at all events, the superstition establishes the belief of which it is a corruption or exaggeration.[3] At a later period, Elijah revives the memory of Enoch.

B. Of the Psalter, with which we are now concerned, it has been said by a most eloquent writer, that 'hardly in the silence of the Pentateuch, or the despair of Ecclesiastes, is the faintness of the hope of immortality more chilling than in the 30th, 49th, and 88th Psalms.'[4] On the other hand, Klosterman's profound examination of the 49th Psalm, with the 73rd and 139th, lead him to the conclusion that the hope of immortality there expressed is strong and beyond all possibility of candid denial; but that it is a sentiment, rather than an article of a Creed—founded

[1] דֹּרֵשׁ אֶל־הַמֵּתִים (dōrēsh ĕl-hămmēthīym).

[2] Deut. xviii. 11.

[3] See a remarkable article by M. Dupont White, *Revue des Deux Mondes*, Feb. 15, 1865.

[4] Dean Stanley, *Jewish Church*, Pt. II. Lect. xxv.

on the idea of a relation to the Living God eternal as God Himself, rather than upon objective revelation or traditional doctrine. This view is expressed by Augustine: 'Junge cor tuum æternitati Dei, et cum Illo æternus eris.'[1] It appears to be quite in accordance with our Lord's argument addressed to the Sadducees.[2] The Psalmist, for instance, exclaims in joyful elevation, with thoughts that wander through eternity, in the 145th Psalm—

> I will exalt Thee, my God, the King:
> And I will bless Thy Name for ever and ever.[3]

He can say so, because the spirit, which is conscious of love to God, carries within it its own assurance of immortality.[4]

There are, it seems to me, two thoughts which we should bear in mind, when we study these sadder passages about death and immortality in the Psalter.

1. A book like the Psalter would be a most incomplete devotional summary of the human soul without this. Such a manual, failing to express that sadness with which

[1] *Enarrat.* in Psalm xci.

[2] St. Matth. xxii. 29–32, and parallels.

[3] *v.* 1.

[4] 'In all those places wherein David shows the shortness and vanity of this life, and yet, with the same breath, sets forth the great happiness of the faithful; I say in all those places *he evidently points his finger towards heaven*, and directs our thoughts to the bliss of a future state. See especially Psalm xxxix. 5, 6, 7.' Bishop Bull, Sermon viii., Works, i. 193, 215, After all that has been written upon the revelation of eternal life in the Old Testament, those few pages remain unrivalled for clearness and pregnancy. One significant phrase, however, may be added, 'the book of the living,' Ps. lxix. 28; cf. Exod. xxxii. 32; Is. iv. 3; Ezek. xiii. 9; St. Luke x. 20; Heb. xii. 23; Philipp. iv. 3; Apoc. iii. 5; xiii. 8; xvii. 8; xx. 12–15; xxi. 27; xxii. 19. 'The expression, though perhaps confined originally to temporal blessings, was in itself a witness to higher hopes; and in Daniel first (xii. 1 sqq.) it distinctly refers to a blessed immortality.' Lightfoot, *Epistle to Philippians*, p. 157.

every better spirit, just in proportion to its thoughtfulness and nobility, is struck, as it compares performance with aspiration and work with aim, would fail in one of its most important offices. There are times when the words of God's most believing children about this fleeting life, and the shortness of our time for doing God's appointed work, run in the mould of the Psalmists.

> For there is not in death Thy remembrance.
> In Sh'ol who shall give thanks to Thee? [1]
>
> Not the dead shall praise the Eternal;
> Not all who go down to the silent land.[2]

It is not only in the Psalms that there are such sad passages as these. There was a point of view from which life presented itself to our Lord Himself as a golden day, and death as a cheerless night. 'I must work the works of Him that sent Me, while it is day: the *night cometh when no man can work.*' [3]

2. Before patronising the Psalms out of the Bible and speaking of the Psalmists in tones of pitying superiority, it may be well for us further to consider another question. What if the Psalmists were meant to teach us something even in these 'chilling' passages? What if there be some aspect of the great mystery of Death of which they are intended to remind sinners, even in the Church which numbers Easter among its festivals?

From causes of different kinds, some connected with very gross abuses in the history of the Church, the con-

[1] אֵין בַּמָּוֶת זִכְרֶךָ (ēyn bammāvĕth zikhrĕkhā). In death as *death*, unredeemed, no זֵכֶר of God. Psalm vi. 6.

[2] Psalm cxv. 17; cf. lxxxviii. 11.

[3] St. John ix. 4.

dition of the departed in the intermediate state has very much slipped out of thought. Yet there are myriads of mortal spirits, who have passed out of our day into a dim and distant land. They are in safe keeping, ἐν φυλακῇ.[1] They are in the Hand of God, and no torment can touch them.[2] Still, in this life, men dwell for the most part too much in a realm of externals. A flattering veil is spread over the world of sense, and hides its spiritual barrenness. Voices of business, passion, art, amusement, sin, drown with their manifold echoes the one eternal Voice, which is ever speaking to the inner ear. Not of one race alone is that true which has been said by one of England's deepest and sweetest singers:

> We see all sights from pole to pole,
> And glance, and rush, and bustle by,
> And never once possess our soul
> Before we die.[3]

And so, the tendency of those spirits who are delivered from the burden of the flesh is described, even in the New Testament, so far as it can be brought under the category of place, as inward and downward. For, if we may judge from Scripture, they follow their Lord. And He (as St. Paul infers from one Psalm) 'descended into the lower parts of the earth' (εἰς τὰ κατώτερα τῆς γῆς).[4] They are in a cloistered world;—they are, as a great Lutheran divine expresses it, 'in deep regions, . . . in a still land, where life, which has displayed its leaves and branches above, bares its eternal roots.'[5]

[1] 1 St. Peter iii. 19.
[2] Wisdom iii. 1.
[3] Matthew Arnold—*New Poems*, 'A Southern Night,' p. 127.
[4] Psalm lxviii. 18; Ephes. iv. 9.
[5] Bishop Martensen, *Christian Dogmatics*, v. § 276.

That which the Psalms teach us is that the state of the dead is not *per se* a state of joy. The Hebrew sacred writers generally speak of Sh'ol with a shudder or a sigh. The joy and brightness are in the future. The Psalmists are like the bird of spring, who, as our great poet says—

> Straggling up to the hill-tops,
> Shouteth faint tidings of some gladder place.[1]

It may be well for us in the Psalter to have these echoes of wailing over the silent land.

Think what Death is in itself. Without raiment, without money, we, our very selves, must pass the River. No sound from the street or market-place; no news of the day; no literature in any form to pass the time; no amusement to distract; no society to float us on from hour to hour; no excitement to colour the paleness of the landscape. All disguises stripped off; all prejudices annihilated; all errors refuted. However much luggage we may have accumulated by the way, all is taken from us at the Station, which is the starting-point from whence we must walk towards the City of the great King, crowned with light, or that other City, whose streets are full of misery.

Some forms of the modern doctrine of immortality remove the sharp line which severs sin from peace. They reject redemption but cling to Eternal Life, taking half the message of the Crucified and Risen Lord. They proclaim a Heaven upon easy terms, the entrance into which is secured by the act of dying.

If the view of Death, which I have above indicated, be Scriptural, while firmly rejecting the doctrine of Pur-

[1] Wordsworth, *Excursion*, Bk. II.

gatory, and the degrading superstitions which are connected with it, need we scruple to find a large measure of truth in the instinct which has led more than half of Christendom to use the 130th Psalm at funerals? It was observed at the obsequies of the great Hungarian patriot Deak, a few months since, that of all that touching and solemn service the 'De profundis' was the most pathetic part. Certainly, we can well conceive that Psalm to speak the language of a soul moved down to a distance in strange depths,[1] full of a sense of sin.

> If Thou will keep iniquities, O Lord, who will stand? [2]

yet assured of the pardon, the mercy that looses,[3] though we be tied and bound with the chain of our sins. And over all is that strange refrain, full of longing as of watchers looking for the break of dawn in some dark sky—

> More than watchers for the morning,
> Watching for the morning.[4]

The sum of the whole discussion is this. It is said that the whole tone of the Psalter about man after death, the chilling and miserable misgivings which are mingled with its loftiest presentiments, unfit it for being a distinctively Christian manual. To which it has been replied:—

I. That Judaism must have had that hope, or its latest

[1] מִמַּעֲמַקִּים (mĭmmăʻămăkkīym), Psalm cxxx. 1.
[2] *v.* 2.
[3] הַסְּלִיחָה (hăss'līychāh), *v.* 4.
[4] מִשֹּׁמְרִים לַבֹּקֶר (mĭshshōm'rīym lăbbōkĕr). שֹׁמְרִים לַבֹּקֶר (shōm'rīym lăbbōkĕr), *v.* 6.

developments could never have been so perfectly harmonised with its earlier rudiments.

Two general considerations have been suggested from the study of the Mosaic Books. (1) That Moses had peculiar reasons for reserve in his disclosures about the future state. (2) That the sanctions of immortality are not to be expected in the portion of Mosaism which consists of purely legal enactments. Indications of the idea of immortality have been traced through the earlier portion of the Old Testament—

(1) In its teaching about God.

(2) In its teaching about Man.

(3) In a great number of particular passages.

II. As to the alleged silence or denial in the Psalter of man's hope of Eternal Life, it has been shown that the Psalter would be incomplete without expressions of the sadness which comes with the prospect of Death, and that one peculiar aspect of the solemn mystery of Death, salutary even for Christians, is thus impressed upon our hearts and minds.

III. The general conclusion is, that the Witness of the Psalms to Christ and Christianity is not impaired by its tone in regard to death and immortality.

This conclusion is confirmed when we turn to those other Psalms which (1) speak of the Resurrection of our Lord, or (2) rise to the highest notes of triumphant union with God.

1. There is one among the subjectively Messianic Psalms which is specially predictive of Easter.

The Resurrection of Jesus is repeatedly spoken of as a

direct fulfilment of the prophetic Scriptures.[1] Yet specific texts are few. The explanation is, that when the spirit of Christ forewitnesses the sufferings which are to be referred to Messiah, and the glories subsequent to them,[2] the Resurrection is necessarily implied. It is the only bridge by which He can pass from such a death to such majesty and honour. But in the 16th Psalm we find a passage specifically applied to the Resurrection by St. Peter on the day of Pentecost, and by St. Paul at Antioch of Pisidia.[3] We may well regret that it does not form one of our Proper Psalms for Easter-day, and is not referred to in any of the Proper Lessons for that great Festival in the new Lectionary.[4]

The argument which the Apostle draws is this—God's promise cannot fail. To Him whose voice we hear in the 16th Psalm, His pledge is

> Thou wilt not give Thy Holy One to see corruption.[5]

The strain rises to a marvellous elevation—

> Thou wilt make Me know the path of life.[6]

It is as when one journeys in an Alpine or Pyrenean valley. Looking up the long gorge, the traveller sees the shadows beginning to gather upon the bases of the hills. But far up the sunlight lingers unfaded upon the snows, so that from them a line of light seems to stretch on, world without end, into the infinite beyond. So, from the valley of the shadow of death, up the dark mountain, God

[1] 1 Cor. xv. 4; St. Luke xxiv. 25–27, 45, 46.

[2] τὰ εἰς Χριστὸν παθήματα καὶ τὰς μετὰ ταῦτα δόξας. 1 St. Peter i. 11.

[3] Acts ii. 24–32; xiii. 32–35, 37.

[4] It is found, however, in the portion appointed for the Epistle for Tuesday in Easter Week (Acts iii. 1–41).

[5] Psalm xvi. 10.

[6] אֹרַח חַיִּים (ōrăch chăyyīym), *v.* 11.

shows His Son 'the way of life' stretching into the future. That the subject of the Psalm should not see corruption, this was the promise. But David saw corruption. His sepulchre was the proof that he knew the dishonour of the grave. Therefore the Psalm is Messianic, and predicts the Resurrection.

2. Other portions of Psalms there are which belong, not to our Lord, but to His sinful yet redeemed and believing people.

Such is the contrasted picture at the close of the 17th Psalm:—

They will be satisfied with sons, and will leave their plenty to their babes.

I in righteousness shall behold Thy face: I shall be satisfied in awaking with Thy likeness.[1]

Such is the statement, at once awful and consolatory, of the 49th Psalm.

Like sheep in Sh'ol are they ranged—their shepherd shall be Death.[2] The upright ones shall tread them down at the great Morning's breath.[3]

[1] *vv.* 14, 15.

[2] The image is taken from sheep, penned at night, after enjoying themselves in the sunshine upon the pastures. So the wicked rich, after their long sunshine, are ranged in the dark and silent land. In that dim place מָוֶת יִרְעֵם (māvĕth yirʿēm) (xlix. 14). Compare the saying, *Medicus medetur Mors.*

[3] יִרְדּוּ בָם יְשָׁרִים לַבֹּקֶר (yirdū bhām y'shārīym lăbbōkĕr), *v.* 14. Remembering *v.* 4, we know how to understand this. The prophet speaks of his מָשָׁל (māshāl), *i.e.* 'a sentence, a maxim, a practical truth, formulated in a proverbial shape,' in a sententious oracular form (Reuss). He also speaks of חִידָתִי (chīydhāthīy), literally, 'my knotted, involved saying' ('my dark saying,' A. V.), 'ænigma meum.'—S. Hieron.

'My harp would try
A dim mysterious melody.'—
Keble.

The 'riddle' here is of the Resurrection.

Their frame in Sh'ol fades away; without a house they roam.
From that dark place He will redeem me—for He will take me home.[1]

Let us note, too, the expressions of the meditative Asaph in the 73rd Psalm:—

Thou shalt guide me with Thy counsel, and after to glory wilt Thou take me home.[2]
Who is to me in the heavens? and beside Thee there is none upon earth that I desire.
My flesh and my heart faileth:
The rock of my heart and my portion is God for ever.[3]

As we think of Psalms in connection with the blessed hope of Eternal Life, yet others and others crowd upon our memory. As we turn over the pages of the Psalter we associate with them calm sweet faces, from which, when our eyes see them next, the lines of pain and sorrow shall be smoothed out, and they shall look fairer and nobler than they ever did. From the cross, the stake, the faggot, the sick room, fragments of Psalms break upon our ears, set to the music of Easter.[4] We turn

[1] יִקָּחֵנִי כִּי (kīy yīkkāchēnīy), *v.* 15. 'Cum *assumpserit me.*'—S. Hieron.

'My soul from touch of deadly doom
The Lord redeems—*He takes me Home.*'—Keble.

The very same word is used of the taking of Enoch and Elijah. Gen. v. 24. 2 Kings ii. 3, 5.

[2] The same word again as in xlix. 15. תִּקָּחֵנִי (tīkkāchēnīy.)

[3] Psalm lxxiii. 24, 25, 26.

[4] 'The frequent repetition of the Psalms of David hath been noted to be a great part of the devotion of the Primitive Christians: the Psalms having in them not only prayers and holy instructions, but such commemorations of God's mercies as may preserve, comfort, and confirm our dependence on the power and providence and mercy of our Creator.

'And this is mentioned in order to telling that as the holy Psalmist said, that his eyes should prevent both the dawning of the day and the night watches by meditating on God's Word: so 'twas Dr. Sanderson's constant practice every morning to entertain his first waking thoughts with a repetition of those very Psalms that the Church hath appointed to be constantly read in the daily Morning Service, and having at night laid him

to the 23rd and we think of Edward Irving, dying on that Sunday in December, 1834, murmuring again and again in Hebrew, יְהוָה רֹעִי (Y'hōvāh rōyīy). The 71st stands in our own Office for the Sick; it is the only Psalm with its antiphon preserved: 'O Saviour of the world Who by Thy Cross and precious Blood hast redeemed us, Save us

in his bed he as constantly closed his eyes with a repetition of those appointed for the Service of the Evening; remembering and repeating the very Psalms appointed for every day; and as the month had formerly ended and began again, so did this exercise of his devotion. And if the first-fruits of his waking thoughts were of the world he would arraign himself for it. Thus he began that work on earth which is now the employment of Mr. Hammond and him in Heaven. After his taking his bed about a day before his death, he desired his chaplain to give him absolution: and at his performing that office he pulled off his cap that Mr. Pullin might lay his hand upon his head. After this desire of his was satisfied, his body seemed to be at more ease, and his mind more cheerful; and he said often, "Lord, forsake me not now my strength faileth me, but continue Thy Mercy, and let my mouth be ever filled with Thy Praise." He continued the remaining night and day very patient, and during that time did often say to himself the 103rd Psalm: a Psalm that is composed of praise and consolations fitted for a dying soul, and say also to himself very often these words, "My heart is fixed, O God, my heart is fixed, where true joy is to be found."'—Izaak Walton's *Life of Bishop Sanderson*, pp. 48, 49.

'W. H. T.' writes from Cleveland to the *Times*, in 1877:—'Whatever may be the state of John Locke's tomb, which is I daresay carefully kept in the churchyard at High Laver, some of your readers may be glad to know that the house in which he was born at Wrington, Somerset, is in excellent preservation, inhabited by some parish official. I was there last week. It would, indeed, be inexplicable if one born under the very shadow of one of the grandest church towers in Christendom had not lived and died a Churchman. "He was hearing Lady Masham *reading the Psalms*, apparently with great attention, until, perceiving his end to draw near, he stopped her, and expired a very few minutes afterwards." See Lord King's *Life of Locke*, p. 264.'

I venture to cite in this note one use of a Psalm by a death-doomed man of a very different stamp from these:—'Darnley, before or after the Queen's visit, was said to have opened the Prayer-book and read over the 55th Psalm, which, by a strange coincidence, was in the English Service for the day that was dawning [February 10th, 1567].' Such was the tale; the words have a terrible appropriateness:—'Fearfulness and trembling are come upon me, and a horrible dread hath overwhelmed me. . . . It is not an open enemy that hath done me this dishonour . . . but it was even thou, my companion, my guide, and mine own familiar friend' (*vv.* 5, 12, 14). Froude's *History of England*, viii. 369, 370.

and help us.' The fifth verse of the 31st Psalm rises from saint after saint. It was spoken by Jesus first; then it came from St. Stephen, then (as Dr. Kay has mentioned) from St. Polycarp, St. Basil, Epiphanius of Pavia, St. Bernard, St. Louis, Huss, Columbus, Luther, Melanchthon. It was, I may add, the last spoken on earth by Silvio Pellico. One day in January, 1854, he dictated the broken words: 'Adieu, sister! Adieu, brother! Adieu, dear benefactress! Yes, adieu! We all go to God. "In manus tuas, Domine, commendo spiritum meum."'[1] A few instants after, he fell asleep. The *preciousness* in God's sight of holy deaths implies the glory which is beyond them.[2] Why is it that saintly souls turn to these words in affliction, and are soothed by them as if by the voice of Christ? That St. Jerome records how in that great mourning for Paula, Psalms were sung in Hebrew, Greek, Latin, and Syriac?[3] That the solemn silence after Monica's departure was broken first by the cadence of a chanted Psalm?[4] No book which was without the hope of immortality could have cheated so many dying saints, and deceived so many generations of mourners. That hope, indeed, does not in form outrun the date of the Psalter, and stand forth in rigid distinctness, a dogmatic anach-

[1] To those who have died with the words of Psalm xxxi. 5 upon their lips, I might have added another—the gentle and holy Eléonore de Roye, Princesse de Condé. On July 23, 1564, 'la Princesse appela une de ses femmes, et lui dict qu'elle lui estendit les jambes, et soudain elle prononça ces derniers mots, "entre tes mains, Seigneur, je recommande mon âme."' —'*Epitre d'une damoiselle françoise à une sienne amie dame étrangère, sur la morte d'excellente et vertueuse dame Léonor de Roye, Princesse de Condé.*' 1564.

[2] Psalm lxxii. 14; cxvi. 15. On the full force of יָקָר, see Kalisch on Exodus, p. 534.

[3] S. Hieron. Epist. cviii. *Ad Eustochium, Epitaph. Paulæ.*

[4] St. Augustine, *Confessions*, IX. xii.

ronism on the page of Revelation.[1] Still there is not a pall of darkness over the Psalms; no odour of the charnel-house exhales from them. The hopes of Eternity trickle, like drops of light, from the pens of their writers. They come to us, like the breath of violets in a letter which reaches us from a land of sunshine.

Within the octave of Easter, one must add another word. Near Cathedrals or Churches which have fine peals of bells, there are points where we are used to listen for them at certain hours in our walks. But when the snow is falling heavily, the chimes come to us with a muffled sound. So, the Easter bells ever ringing in the Psalter may be muffled at times with the chilling thought that the hope of immortality in them is dim, indefinite, even denied.

If there are hours when such suggestions are too strong for us, let us turn to the Gospels and Lessons for the Easter season. In them, indeed, there is a kind of unity which we shall not find. If the Resurrection were a poem, it would have an artistic unity which the Gospels do not possess. If it were a fabrication, it would have a fictitious unity, from which, by the admission of all, it is perfectly free. No mere lifeless harmony of regularly arranged facts, drawn up in the spirit of a Police Report, could be so true in the last result as the narratives which we possess. The Evangelists are lifted from time into eternity. The angels are not stiffly carved like the unmoving figures upon monuments. We have photo-

[1] If the Psalms had been composed, in great part, during the Maccabean Era, their language would be much more precise and definite as regards the Resurrection than it is.

graphs, if we like to say so. But not photographs of statues, with their hard inflexible outlines. Not photographs of figures painfully *posed* for effect. Not photographs taken from a pictured landscape. There is here, in contrast with the general quiet and *passionlessness* of the Gospel narrative, as it were the confusion of trees tossing in the winds—of waters wrinkled with their motion—of forms with flurried hair, and faces blurred with quivering lines and falling tears. But in spite of all this, or rather because of all this, we see the way of life stretching upwards from the sepulchre, and are sure that Christ has trodden it. It is well. For strangely busy does Death seem to have been in the last week or two. Not only is there the usual record of the old dropping into the grave, the bright and young called away. We mourn one[1] of noble scholarship, high gifts, unselfish life, crowned by a Christian faith—the chords of feeling and thought untuned for a season by their very delicacy and sensitiveness, to be harmonised again by the hand of the Maker of the instrument, where the truer and fuller life of the Redeemed allows none of that dejection to come over the soul, which is the portion of the purest and most holy here.

And as we turn back with these Easter thoughts, the 88th Psalm—that 'elegy of ancient Israel lamenting its exclusion from the light of God's Presence,'[2] that 'prayer containing a grievous complaint,'[3] finds its meaning. It

[1] Lord Lyttelton, whose death occurred a day or two before the delivery of this Lecture, almost on the eve of the Consecration of the Chapel of Keble College, with which he was so touchingly connected.

[2] Dr. Kay *in loc.*

[3] See heading of Psalm lxxxviii. in A. V.

may begin with broken sobs; it may end with the word darkness.

> —Lover and friend hast Thou removed from me.
> My intimates are—Darkness!

But it is an interspace of darkness between two glorious gleams of light.

> For the dead wilt Thou work any wonder? [1]
> Shall those great awful shadows of old [2]
> Rise and praise Thee? To those who are under
> The grave shall Thy mercy be told?
> Thy Truth which is strong to confide on,
> Is it known where the dead waste away? [3]
> Is Thy wonder of wonders [4] relied on,
> In the darkness for ever and aye?
> Is Thy righteousness known in the land
> Of forgetfulness?

The question may wail from the depths. But hear what follows:—

> I unto Thee
> Have cried, O my Lord! and in love
> My prayer shall go forward to meet Thee,
> When the Morning is breaking above.[5]

Surely a streak of Easter is in the sky!

NOTE TO LECTURE III.

On what slender grounds and obscure hints dates are positively assigned may be seen in a lively form by the most modern and advanced criticism upon Psalm 68. That Psalm is unhesitatingly

[1] פֶּלֶא (pĕlĕ.)
[2] רְפָאִים (r'phāīym.)
[3] בָּאֲבַדּוֹן (bā'ăbhăddōn.)
[4] פִּלְאֶךָ (pĭlĕkhā.)
[5] Psalm lxxxviii. 10, 11, 12, 13.

declared to be of a late date, and pointed at particular monarchies, for two reasons: (1) The mention of Benjamin and Judah, Zebulun and Naphtali (*v.* 27). It is argued that Judah and Benjamin come as representing the ancient kingdom; that Zebulun and Naphtali are the *Galileans*, who, after the time of Ezra, met from time to time at the Temple as a common rallying point (St. Matt. iv. 13), while those who reside between (Samaritans), are discreetly represented by significant silence, as remaining aliens from the sanctuary. Thus a selection of names, otherwise *utterly unintelligible*, serves to determine the date of the Psalm. (2) The 'beast of the reed' is the crocodile, the symbol of Egypt (Isaiah xxvii. 1; Ezek. xxix. 3), and the 'troop of buffaloes' the symbol of the power which then dominated the Lebanonian Alps, and the plains of Mesopotamia—the two empires of the Ptolemies and Seleucidæ fighting with mercenaries (*v.* 30). This, it is said, proves that the Psalm was written in the time of the wars of Antiochus III. and his sons with the Macedonian kings of Egypt. If only we knew enough of the personal appearance of the tyrants of the day, the מְרַקֹּד שְׂעָר (kŏdhkōdh sēy̆ār) 'hairy scalp' of verse 21, would be a touch of angry satire! Two simple facts, however, overthrew the whole of this plausible theory: (1) The obvious geographical suggestion that Benjamin and Judah were nearest to the sanctuary, Zebulun and Naphtali farthest from it (Schnürrer, Dissert. in Ps. lxviii.) (2) In the 31st verse Egypt is distinctly mentioned, (מִצְרַיִם) in no unfavourable terms; while the meaning of חַיַּת קָנֶה (chăyyăth kāněh) is most doubtful.[1] Such are the grounds on which we are invited to surrender, not only the traditions of the Synagogue and the Church, but that conviction of antiquity which breathes from the rugged sublimity of the song of God's mountain.[2]

The following excellent note on the so-called Maccabean Psalms is extracted from Dr. Dank's useful compendium: 'Sunt interpretes (Hitzig, Olshausen) qui plerosque, alii (ut Lengerke die fünf Rüch.

[1] τοῖς θηρίοις τοῦ καλάμου, LXX.; 'bestiam calami,' S. Hieron; 'alii existimant *aprum sylvestrem*,' Rosenm.; 'a company,' A.V. [The word *must* bear that meaning in *v.* 10 of this Psalm, there rendered 'congregation.']

[2] Reuss, on Psalm lxviii.

M. Ps.) qui multos, alii (Bengel. Diss. ad Introd. in Lib. Psal. Suppl. in Op. Acad. ed. G. Præsul. pp. 13–19) qui aliquos, ut Ps. 44, 74, 76, 79, 83, 119, ad Machabaica tempora referunt. (Ita etiam H. Hesse de Ps.) At verò, si Psalterio carmina Machabaica inessent, in canonem—utpote quem altero medio seculo ante Christum Natum omnibus numeris absolutum esse constat—vix dum edita, etiam recepta (quoniam vetustas originem obliterare tunc nondum poterat), vera auctorum nomina in fronte haberent. Cùm autem in nullius ex his Psalmis inscriptione, ne levissimum quidem Machabaicæ ætatis indicium cernatur, eos qui carmina Machabaica tuentur, in errore versari apparet. Cf. G. Gesenium in A. Ergäns. z. Hal. l. 2, 1816, p. 642. Hassler, Comm. cr. de Psalmis Mach., quos ferunt. Ulmae, 1827, 1832. I. 9–11, II. 47 de Wette, Comm. p. 10. Eiusd. h. k. Einleit. ed. sept. Berol. 1852, p. 365. Böttcher, de Inferis, p. 219. Neque a Josepho Flavio unquam Psalmi huiusmodi commemorantur. Argumentum Psalmorum horum—qui ut Machabaici habentur—ita est comparatum, ut nihil tempus Machabaicum requirat; hinc qui recentissime de hac re commentatus est P. de Jonge (Disquisitio de Psalmis Machabaicis, Lugduni Bat. 1857, pp. 4, 12, 32) Psalmos Machabaicos ad exiguum numerum, quatuor sc. 44, 74, 79, 83, reduxit. Sed his ipsis Hengstenberg (Commentar über die Psalmen. ed. ii.; Ps. 44, ii. 382; Ps. 74, iii. 304; Ps. 83, 433) tempus ante Machabaicum solidis usus argumentis assignavit. De Psalmo vero 79, ipse de Jonge l. c. p. 35, fatetur ex argumentis internis nil quidquam, quod indubitatum quis ducat, effici posse. Accedit huic opinioni quoque Ewald, in Jahrb. der bibl. Wissenschaft. 1853, 4, pp. 20–32. Ueber das Suchen sogenannter makkabäischer Psalmen. Bleek, Einleitung. p. 619 s.[1]

[1] *Hist. Rev. Div. V. Test.*, à Josepho Danko. Tom. i. pp. 279, 280

LECTURE IV.

The people which shall be created shall praise the LORD.

עַם נִבְרָא יְהַלֶּל-יָהּ

PSALM cii. 18.

'The Psalms may be called a prophetic manual of Christian Prayer.'
DEAN MILMAN.

I ENTER, this morning, upon the second general Division of the subject proposed for our consideration in the present series of Lectures.

My contention is, that we may find, in the Book of Psalms, predelineations not only of the Person of Christ, but of Christianity; not only of Christ's Character, but of the Christian Character; not only of the Founder of the Church, but of the Church which He founded, of its worship and teaching. In whatever degree previsions subtle and manifold of a character not yet, in fact, matured—of the peculiar wants of an institution not yet existing—are miraculous, in that degree the Psalter involves a Mind foreknowing. It is a Miracle in writing. We have, on the one side, a literature possibly ranging through a thousand years—songs which are attributed to David, Solomon, Asaph, the Korahites, certain anonymous Israelites—and which are undoubtedly several hundred years older

than the Christian era. We have, on the other side, the Character, the organised Community, the Worship, the Theology of us on whom the ends of the world are come. We find innumerable traces of fitness to, and correspondence between, the one and the other. This correspondence leads us to conclude that the fitness was designed, and the adaptation one of a conscious prevision, which moulded and framed, for a higher end, and for a future morally as well as chronologically remote, utterances that, in many cases arose from a variety of occasional events. But if so, it follows that we have in the Book of Psalms a vast vaticination. And that vaticination is more convincing than if it were confined to isolated texts, and, 'as it were, premature allusions to particular facts and circumstances.' [1] It is a great standing Prophecy of the Gospel itself.

In tracing out the Christian Character in the Psalter, it will be observed that I am not now dealing with a merely moral ideal apart from any distinctively Christian application of it. Such an ideal is presented to us, for instance, in the picture of 'stainless chivalry' (as Mr. Perowne has finely called it) in the 15th Psalm; or in the gentle, steadfast, generous [2] nature delineated in the 112th. This is presupposed. We deal with the lineaments of the *spiritual ideal* of *Christianised* humanity.

I. Let us look at the *Christian Character* in its relation to God, to the Church, and to Self.

[1] Dean Milman's Oxford Sermon on Jewish Prophecy.

[2] נָדִיב (pĭzzăr), *v.* 9, ἐσκόρπισεν (LXX.), (cf. St. Matt. xxv. 24). '*Ver bum generosum!*' Bengel on 2 Corinth. ix. 9.

i. First, in its relation to *God.*

1. Religion, for the Psalmists, is a present joy. The purest pleasure is in the exercise of the affections which have God for their object. 'God to the Psalmist,' writes Herder, 'is never a scientific abstraction, mere immaterial immensity.' The 36th Psalm may be taken as a specimen. Turning from the darkness of the unregenerate heart, David, the servant of the Lord, looks upon the objects which are most glorious and most beautiful in nature—the strong mountains, the great deep, the heavens—as shadows of God's beauty. He thinks of a joy as in the coolness and music of the River. God is at once a fountain and a light. There is neither thirst nor darkness for those who know Him.

The poetry of the Psalms has with justice been described by Herder, and the description has been beautifully amplified by a living writer,[1] as 'a poetry of friendship between the spirit of man and the spirit of God.' Among the opening words of a sublime strain to encourage a Church in danger are two which concentrate the spirit of the whole Psalter—'God is greatly to be found.'[2] The gods of the heathen are gods whom their votaries desire to pacify, but to keep at a respectful distance. In his very Hymn of Praise, the Psalmist of Eleusis speaks of them as beings who despise men,[3] and bestow with grudging the fatal gifts which we must endure, because those who offer them are stronger.[4] The instinct of

[1] The present Dean of St. Paul's.

[2] נִמְצָא מְאֹד (*invenibilis valde*; Rosenm). Psalm xlvi. 1.

[3] Νήϊδες ἄνθρωποι, ἀφράδμονες.—Words of Demeter, 256.

[4] θεῶν μὲν δῶρα καὶ ἀχνύμενοι περ ἀνάγκῃ

the unsanctified heart, even under a dispensation of Grace, is pourtrayed in one of Shakespeare's most terrible but least observed touches. 'The dying Falstaff cried out, "God, God, God!" three or four times; the wicked woman adds, "Now I, to comfort him, bid him he should not think of God; I hoped there was no need to trouble himself with any such thoughts yet."'[1]

For such the Presence of God is simply terrible. Suppose that as we went out from Church one of us were suddenly taken ill, and that the physician said—'You are a doomed man, you have not many hours to live'—how would it be then? We know. It would seem as if, all our lives, we had been looking at objects through the sailor's night-glass, which, as it sweeps the horizon, inverts them upon the retina. Shadows and realities would change places. The things which hitherto seemed real would then resolve themselves into shadows. The things which had formerly appeared shadows would fix and condense themselves into the sternest reality. And, in that new world, all flooded by the eternal light, there would be, as a great Christian thinker has said, 'but two objects, God and our own souls.'

This reality of God and the soul is the conviction of those of whom we now speak. The Psalmist, as such,[2] speaks

τετλάμεν ἄνθρωποι· ἐπὶ γὰρ ζυγὸς αὐχένι κεῖται.

Homeric Hymn εἰς Δημήτραν, 214, 215.

[1] *King Henry V.*, Act ii. Scene 3.

[2] לְךָ אָמַר לִבִּי Psalm xxvii. 8. 'To Thee said my heart.' The heart's talking with God. This is the general and understood argument of the Psalms. When the Psalmist addresses man, he uses some emphatic call to bespeak his attention, *e.g.*, the startling summons

גַּם־בְּנֵי אָדָם גַּם־בְּנֵי־אִישׁ

Tam filii Adam quàm filii viri.

Psalm xlix. 2.

to God: the Psalmist, as such, speaks to man. Psalm after Psalm is a monologue of the soul with God, or a dialogue between it and God. There is a distinction between meditation, however devout, and real prayer. In meditation God is present, but, so to speak, in the third person only. In prayer God is present, but present in the second person, the personal Thou corresponding to the personal I.[1] Bishop Ken's line,

And thought to thought with Thee converse,

coupled with another line of an old English sacred poet,

Who art, while all things else appear,[2]

express between them the spirit of the Psalms. Yet they are filled with a joy which is at once solemn and childlike. In spite of all their sighs and tears, for all their tender sympathy with the Passion of Christ, and with the sorrows of His people, 'the power of light lives inexhaustibly' in them. One only begins and ends with a sob.[3] In all the rest joy sparkles, if not on the crest of every wave, yet along the line of every tide. The superb contempt of Tacitus branded the religion of the Jews, in contrast with the festal and sparkling rites of the god of wine, as 'mos absurdus sordidusque.'[4] His researches could tell him nothing of the stir and

Thus the very existence of the Psalms as the Book of Divine Poetry contradicts Dr. Johnson's assertion 'that supplication to man may diffuse itself through many topics of persuasion, but supplication to God can only cry for mercy.' See Mr. Keble's *Occasional Papers*, pp. 95, 96.

[1] Bishop Martensen, *Christian Dogmatics*, V. § 246.

[2] Habington.

[3] The last word of Psalm lxxxviii. is מְחֻשָׁךְ.

[4] *Hist.* v. 5.

buzz [1] of the festal throng of pilgrims, in the anticipation of services whose solemn and awful purity was consistent with all happiness that was not impure. He had never heard the music of the 'Lætatus sum.' He had none to tell him of the light of joy upon the face expressed by its opening word.[2]

An English Philosopher has spoken of the consolation which the hope of Heaven affords to the selfish. He has deliberately argued that Christian morality is marred by the fatal element of calculation which is interwoven with it. He admits that the saint may, indeed, have the pure love of God which belongs to finely moulded spirits. But he asserts that such an one, without forfeiting Christian sanctity, may, with equal probability, be a mercenary who is bribed by the anticipation of a shadowy crown in the Utopia which is called Heaven. The truth which underlies this supposed objection to Christian morality has been vindicated and maintained by Christian moralists. 'It is undeniably true,' says Butler, 'that moral obligations would remain certain, though it were *not* certain what would, upon the whole, be the consequences of observing or violating them.'[3] The fine-spun morality of Mr. Mill may, on one side, affect the philosophy of Paley; it does not affect the philosophy of Psalmists. To many in this audience Aristotle's picture of the Brave Man must be familiar. For him, more than others, life is golden and

[1] הָמוֹן חוֹגֵג (hāmōn chōgēg), Psalm xlii. 4. הָמוֹן from הָמָה onomatop. Compare *hum, hummen.*

[2] שִׂמְחָתִי 'A light of joy was in my face,' Psalm cxxii. 1. See Gesenius *s.v.* In xxx. 1, Keble translates the same word, 'Nor o'er me lit the foe's glad brow.'

[3] *Analogy*, Pt. I. ch. 7. Cf. Davison, *Discourses on Prophecy*, IV. (pt. 1) iv.

worth living. Therefore, when the hour which demands his death has struck, he faces his doom with a pathetic composure. He does not accept it cheerfully. Who knows the value of life half so well, who makes such noble use of it? He is not sustained by the anticipation of fame, nor comforted by the hope of Heaven; but simply for the sake of attaining that which is the true end in itself, he deliberately gives up all that is fairest and dearest.[1] And this is, probably, the conception, which has been worked out in our own day by one of the strongest hands (though it be a woman's) that ever held the pencil of romance. Of its sublimity there can be no doubt, but it is marred by its conscious strength and cold self-satisfaction. Now, in the Psalms (as we saw last Sunday), immortality, to the Psalmists themselves at least, is the consciousness of the spirit,—feeling and knowing itself to be eternal, not in Spinoza's sense of that phrase, but because its deepest roots are in the Living Personal Being Who is Eternal, and from Whom it cannot be severed. It is, at least, based upon this, rather than upon a distinct objective Revelation. It is the germ of dogma rather than dogma fully made. It is a conviction, shaping itself toward and ready to coalesce with a Creed, rather than an actual article of a Creed. The Psalmists, therefore, are, from the nature of the case, free from this

[1] Ὁ μὲν θάνατος καὶ τὰ τραύματα λυπηρὰ τῷ ἀνδρείῳ καὶ ἄκοντι ἔσται, ὑπομένει δὲ αὐτὰ ὅτι καλόν, ἢ ὅτι αἰσχρὸν τὸ μή. καὶ ὅσῳ ἂν μᾶλλον τὴν ἀρετὴν ἔχῃ πᾶσαν καὶ εὐδαιμονέστερος ᾖ, μᾶλλον ἐπὶ τῷ θανάτῳ λυπηθήσεται· τῷ τοιούτῳ γὰρ μάλιστα ζῆν ἄξιον. *Ethic. Nicom.* iii. ix. 4. See Grant's *Ethics*, i. 242, who quotes Wordsworth's 'Happy Warrior':

'More brave for this that he hath much to lose.'

imputation of a mercenary adjustment of duty to reward.[1] But their end-in-itself is not the abstract idea which shone, like the cold bright star in the grey sky of his transcendental world, before the haughty spirit of the Greek philosopher's *ἀνδρεῖος*. It is Law as God's Law, it is the Personal God Himself. Ancient philosophy had its infinite speculations on the *summum bonum*. 'They are a kind of Theology for the Pagans,' says Lord Bacon.[2] Here is that of the sententious and meditative Asaph: 'As for me, nearness to God to me is good.'[3]

To men who thus felt and thought inner unbelief in the Living God is the deadliest sin.[4]

This high and distinctively Christian element of the spiritual ideal is brought out in the Psalms as in no other book of devotion.

[1] Reuss quotes Psalm xix. 11, with its עֵקֶב רָב (ʿēkĕbh rābh), 'great reward in the end,' as a thought rigidly within the narrow 'sphere of Judaism.' Does not Keble here, as in so many other cases, give us the real meaning?

'. . . but *to keep them all*
Is *great reward*.'

[2] *De Aug. Scient.* vii. 1. Augustine (*De Civ. D.* xix. ii.) quotes Varro as remarking that in his time there were 288 opinions on the *summum bonum*.

[3] וְאֲנִי קִרְבַת אֱלֹהִים
לִי־טוֹב

'Mihi autem propinquare Deo bonum est.' (S. Hieron.) 'Sed me quod attinet, propinquitas Dei mihi bonum.' (Rosenm.) 'Moi, être près de Dieu, c'est mon bonheur.'—Reuss.

'And I—that God is near
Is all my joy.'—Keble.
Psalm lxxiii. 28

[4] See especially Psalm x. 4. Reuss and other modern critics give a very striking interpretation of the verse by thus dividing it

* בַּל־יִדְרֹשׁ
† אֵין אֱלֹהִים
‡ כָּל־מְזִמּוֹתָיו

* God will not require, will not look to it.
† There is no real Personal God as living Law and Power.
‡ Such is the sum of his unuttered thoughts.

Such men as these are the מְתֵי שָׁוְא (m'thēy shăv), Ps. xxvi. 4, feebly rendered by 'vain persons.' They are those who (1) are rooted in nothing more lasting than their own *mortality*, and (2) who are *unreal* men, as living in the phenomenal, separated from Him Who alone is real.

2. As regards the relation of the soul to *God*; a deep sense of *sinfulness* is a second distinctive feature in the Psalms—of such, I mean of course, as belong to us, and are destined for application to ourselves. Never has the condition of a stricken soul been drawn with such pathetic tenderness. Few realise all that is conveyed by the words of the first of the Penitential Psalms used on Ash Wednesday. It is the picture of a wan face, thin, and prematurely old; of a form like some flower pale and withered in the fierce sunshine of the wrath of God.[1] And, conjoined with this, a deep sense of the peace and blessedness which flow into the hearts and souls of those who personally appropriate God's pardoning grace. The joy of penitence fills the 32nd Psalm. It is the idea which was clothed in flesh and blood by Him who created the Parable of the Prodigal. The 'songs of deliverance' of which it speaks mingle with the deep swell of the Angels' joy, and the refrain that rushes from the Father's lips. When the great musician, Haydn, was asked why his sacred music was so joyful, he answered, that it was 'because God was so good, that he would set the 51st Psalm in *allegro*.'

The first word of the Psalter, like that of the Sermon on the Mount, is a Beatitude—'Blessings of the man that walketh not in the counsel of the ungodly.' The next Beatitude of the Psalter[2] is that of him whose sin is con-

[1] בַּחֲמָתְךָ Psalm vi. 1, 'in the sunshine glare of Thy wrath;' *v.* 2 אֻמְלַל אָנִי 'I fade and droop like a flower;' *v.* 7 עָשְׁשָׁה 'is lean and thin; עֵינִי probably here 'my face;' עָתְקָה 'is become old.'

[2] That is, standing prominently at the *beginning* of a Psalm, for Psalm ii. *ends* with 'Blessings!'—*v.* 12.

fessed, forgiven, subdued. It will be remembered how St. Paul mentions David as describing the declaration of blessedness of those whose iniquities are dismissed, and whose sins are veiled off from sight by one great act of amnesty.[1] Not without reason did Luther speak of this and three other Psalms as 'right Pauline Psalms.'[2] With yet deeper reason has the Church marked out the seven Penitential Psalms, as those in which the deepest sense of sin is combined with the profoundest sense of reconciliation.

Here we may well note the richness of the sacred language of the Old Testament in words which bear upon the great ultimate ideas of the religious life, as embodied in the Psalms. The 119th has lately been spoken of as 'not poetry at all, but simply a litany, a species of chaplet.'[3] Be it so. Let us grant to the critic[4] that it may have been a confession from some saint or martyr in prison, who whiled away the long dark hours of his captivity by interweaving this lengthened chain. But verse after verse in the long and colourless distances of those 176 verses, with one exception,[5] rings the changes upon the *Law* of the Lord. There is a distinction between crimes, vices, sins. They are the objects of three sciences respectively—jurisprudence, ethics, Theology; and these sciences correspond to three representative races. The Hebrew could not express the strong lines of Roman juris-

[1] λέγει τὸν μακαρισμὸν τοῦ ἀνθρώπου ᾧ κ.τ.λ. μακάριοι ὧν ἀφέθησαν . . . καὶ . . . ἐπεκαλύφθησαν. Rom. iv. 6, 7 (see Dr. Vaughan *in loc.*); Psalm xxxii. 1.

[2] li., cxxx., cxliii.

[3] Reuss *in loc.*; Keble, on the other hand, speaks of the 'direct, *lightning-like* force of the inspired sentences throughout the 119th Psalm.'—*The Psalter* (Oxford), Preface, p. ix.

[4] Hitzig. The idea seems borrowed from Rudinger. See Rosenm. *Scholia* (*Arg. in Ps.* cxix.)

[5] *v.* 122.

prudence, or the subtle distinctions of Greek ethics. Nay, for him the word conscience does not exist—it is the honour of the Greeks to have first used a special term to designate the conception. For the Hebrew it must be conveyed by the simpler and more sensuous *lēbh* (*heart*), or by the more spiritual and elevated *rūăch* (*spirit*). But the language which is so poverty-stricken on the side of Earth is exuberant on the side of Heaven. 'The words crime and criminal,' says Joseph de Maistre, 'belong to every language; but sin and sinner belong exclusively to the vocabulary of Christian Revelation.'[1] At the beginning of the 32nd Psalm there are three words for the idea of sin, three for God's remedial acts.[2] In the 51st one equivalent after another for sin and for pardon strikes upon the ear, is beaten into the heart and memory upon alternate pulsations, as the strain wails out its successive parallelisms.

ii. Secondly, in its relation to *the Church*.

The one great element of Christian character on the side of *Church Life* which is to be noted in this connection is the delicate equipoise and adjustment of the *rubrical* and *spiritual* elements in devotion.

Through the wide range of a religion which asserts its supremacy over the whole domain of human nature, the various constituents of that nature have a sphere of legitimate action. But there is also a point beyond which their exercise is an abuse or an usurpation. The Imagination,

[1] *Les Soirées de St.-Pétersbourg*, Tom. ii. 51.

[2]

Sin.		Pardon.
(a) פֶּשַׁע	(b)	נָשָׂא
חַטָּאָה		כָּסָה
עָוֹן		לֹא חָשַׁב

Psalm xxxii. *vv.* 1, 2.

the Sentiment, the Reason, the Will, are appealed to by true religion: that which cannot exercise and satisfy all is a religion which is not truly Divine, because it is not truly Human.

The Will has its sphere of action in the reign of Duty;—its abuse is self-righteousness, or the cold morality which Pelagianism engenders.

The Reason developes itself legitimately in speculation;—its abuse is heresy or rationalism.

The Sentiment appeals to those emotions without which religion can never achieve its loftiest triumphs. The tempered enthusiasm (of which St. Paul says 'whether we be beside ourselves, it is to God; or whether we be sober, it is for your cause,'[1]) degenerates into fanaticism or mysticism.

The Imagination invents an earthly, or appropriates a heavenly, ceremonial. The highest and most heavenly form of ceremonial is the Sacrament. The abuse of the ceremonial or the Sacrament is formalism.

On the one hand, then, the religious character for which the Psalmists provide expression is not merely formal or ritualistic. The ceremony, or the sacrifice, is not the end in itself. On the other hand, their hearts and imaginations are tinged with the endless beauty, and drink long draughts from the unfathomable significance of their ritual. Light and colours overflow from the ordinance and sanctuary upon history, life, feeling, personal experience. The ceremonial is transfigured into thought, the thought into prayer. In the intense flame of their spirituality the

[1] 2 Cor. v. 13.

ordinances of the law are taken at white heat. Its rubrics are made transparent.

Instances readily suggest themselves. The love of God's House is ardent, the pain of separation from its services keenly felt.[1] This is especially true of the Korahitic Psalms.[2] Those services do not merely stimulate the imagination; they lead men at once to the enjoyment of Beauty and the search after Truth, to the elevation of devotion and the reverential exercise of the intellect.[3] In an Asaphic strain, the light which had never fallen upon one of the great problems of life in the world or even in the chamber streams in through the sanctuary.[4] Rubrical observances, elevated and transelemented into a higher sphere, meet us at every turn. David speaks of due and thoughtful prayer in the morning; the word which comes to his lips is taken from the lower range of ritual appointment;—he thinks of the arrangement of wood or the sacred loaves, and cries 'in the morning will I direct my prayer unto Thee.'[5] The Shepherd Psalm speaks of an Eu-

[1] Psalm xxvi. 8; lxiii. 1,2; cxxii. 1.

[2] xlii. 1–4, xliii. 3; lxxxiv. 1–10.

[3] xxvii. 4. לַחֲזוֹת *τοῦ θεωρεῖν με τὴν τερπνότητα τοῦ κυρίου*, LXX. לְבַקֵּר בְּהֵיכָלוֹ *ἐπισκέπτεσθαι τὸν ναὸν αὐτοῦ*.

'With the eyes of all my heart
Devoutly there to view
The glorious Beauty of the Lord,
And search His Temple through.'
Keble.

חָזוֹת, as is well expressed in these translations, is the clinging, eager, enchained gaze with which men behold that which is beautiful. So in Greek *θεᾶσθαι* or *θεωρεῖν* is fuller than *ὁρᾶν*. The first implies *enjoyment*, the second simply *recognition*. (St. John i. 14, vi. 36, 40; 1 St. John i. 1, 2.) בַּקֵּר signifies 'thoughtful, meditative, enquiry.' Cf. lxviii. 25, where the presence both of that which is beautiful and that which is edifying is symbolically denoted, with a preference for the latter.

[4] lxxiii. 16, 17.

[5] v. 3, אֶעֱרֹךְ from the remarkable sacerdotal word עֵרֶךְ 'connected with the Semito-Sanscrit root, *rak*, *rag*, 'to dispose in order. *e.g.*, wood, parts of victims for the altar, shew-bread, lights. *De*

charistic gift; 'Thou prêparest [1] a table before me'—that is, the Divine Shepherd does that which in the Law was appointed to be done with the table of shew-bread.[2] A laver was appointed, wherein Aaron and his sons were to wash their hands, when they came near the altar to minister. God's people were to do so in spiritual reality. 'I will wash my hands in innocency.' [3] The supernatural beauty and splendour of the new-born people, that follow the Hero of the 110th Psalm, is represented under the symbol of a Priest-King at the head of a sacramental host of priests in their holy vestments.[4] The soul's 'longing' for the courts of the Lord is rendered in the LXX by the very word which St. Paul uses of his spirit's longing after the 'house from heaven.'[5] Was one of the Psalmists struck by the tenacious life of the ordered ritual of his Church? He yearned for his prayer to be taken up into, and, as it were, incorporated with, established with it. 'Let my prayer be set forth before Thee as incense, and the lifting up of my hands as the evening sacrifice.' [6]

From this point of view, the Hebrew Psalmists were to their people as the hymnists are to those among us who love font, and altar, the graceful rite, the white-robed gathering, the soul-subduing Sacrament; they were as

elocutione ordinatâ orationis.' Fuerst, Concord., p. 863.

'Set my prayer
In order and array.'—*Keble.*

[1] The same word again תַּעֲרֹךְ from עָרַךְ.

[2] Psalm xxiii. 5. Cf. Exod. xl. 22, 23.

[3] Psalm xxvi. 6, lxxiii. 13. [' A consciousness of Priesthood in the Hebrew laity, founded on Exod. xix. 6.' Delitzsch, *in loc.*] Cf. Exod. xxx. 18-21.

[4] Psalm cx. 3. See Rosenm. *Scholia, in loc.*; Delitzsch, *in loc.*

[5] Psalm lxxxiv. 2. (נִכְסְפָה). Cf. 2 Corinth. v. 2, ἐπιποθοῦντες. See Appendix, note A.

[6] Psalm cxli. 2.

Ken, Crashaw, Herbert, Williams, Keble. They are the Hebrew *Church* poets.

Yet combined with this there is a sense of inadequacy and imperfection—nay, a sacred scorn of ultimate trust in sacrifice and ritual as such. The 51st Psalm is not, and cannot, be aimed at pagans, but at men who affected a hyper-orthodox Judaism. It has been well said, that the New Testament, especially the discourses of our Lord to the Pharisees, forms the most eloquent commentary upon it.[1]

There is too much a disposition on the part of many expositors to bring the spiritual and ethical elements in the Psalms into the sharpest contradiction with the rubrical and sacerdotal. There are somewhat morbid imaginations to which priesthood and priestcraft are convertible terms; for which there is a black Clerical International running through Judaism as well as through Catholic Christianity. It is an exaggeration to say that in A'Kempis there is no sacerdotalism; it is an exaggeration of the same stamp to assert that in the Psalter there is nothing but depreciation of sacrifice, of ritual, or of priest. The Psalm which proclaims the great Evangelical truth that 'the sacrifices of God are a broken spirit,' may 'soar' as high as it will, but it 'never roams' beyond the margin of God's appointed ordinances. The 116th Psalm expresses the purpose of the rescued soul by a resolve to receive the Paschal cup in memory of a great deliverance, in words which have always fitted themselves to the Christian Eucharist.[2] The Great Hallelujah closes with a call

[1] Reuss., *in loc.*

[2] Psalm cxvi. 12, 13.

to sacrifice: 'Bind the sacrifice with cords.'[1] The 134th Psalm, of which we shall have to speak again, is a beautiful call to praise, closing with a form of priestly Benediction. Still there is, no doubt, a pervading sense in the Psalter, that (to borrow eloquent words) 'the priest is an imperfect representative, with an imperfect sacrifice, in an imperfect sanctuary.'[2] This strain of thought is especially prominent in three Psalms.[3] The often repeated assertions that the 110th is the only Psalm of Messianic Priesthood, and that that Priesthood is never Aaronic in the Psalter, appear to be inaccurate. If, as we believe, the 16th Psalm is proved to be subjectively Messianic, then, in the 4th and 5th verses, Messiah speaks in His capacity as Priest.[4] The 132nd is quite decisive on the point. Its last words of the Anointed One so mysteriously connected with Bethlehem, the successor of David, are these:—

But upon Himself shall His crown flourish.[5]

Even Reuss asserts that 'the hopes which breathe through this Psalm are those which Theology calls Messianic.' So clear is it to him that the diadem here spoken of is that of a spiritual chief; that it represents the Theocratic power, and refers to Aaron's crown, glittering on the brow of Messiah; that he finds it necessary to close with this

[1] Psalm cxviii. 27.

[2] Perowne.

[3] See especially xl. 6, 7; l. 13; li. 16, 17.

[4] אַסִּיךְ נִסְכֵּיהֶם v. 4, is sacrificial. See Rosenm., *in loc.*

[5] Psalm cxxxii. 18. וְעָלָיו יָצִיץ נִזְרוֹ (v'ʿālāyv yātsīts nizrō). הֵצִיץ Hiph. fut. יָצִיץ = to put forth blossoms, bring forth flowers. נֵזֶר = *Aaron's* crown, Exod. xxix. 6; צִיץ = flower ['plate,' A. V.], ib. xxviii. 36; see also xxxix. 30.

conjecture: 'Might not the Psalm have been composed for a solemnity, presided over by a *Pontiff* invested at the same time with civil power, in consequence of glorious successes which appeared to ensure national independence?'[1] We may safely assert that the Anointed King in the 132nd Psalm wears also the Aaronic Priest's plate of gold,[2] which shall not fade or fall, but put out flowers for ever.[3] All, therefore, that can truly be said is that, in the grandest and most often quoted Priestly Psalm, the figure of the Priest-King at God's right hand is not taken from the Aaronic Priesthood, but from the august and mysterious Melchizedek.

Thus the Psalmists were the *Evangelical* as well as the *Church* poets of the elder dispensation.

But it is of no small interest and instruction to remark how they dealt with the formalism that necessarily encrusted a ritual which, though divinely ordained, was so minute and so complicated. One thing is certain. They did not agitate for a revision of Leviticus.

There is one sect in Christendom, justly honoured for the philanthropy of its members. Its founders began with a horror of formalism. They would have no bells, no liturgy, no Sabbath, no stately Minster, for all the spiritual life is one long Sabbath until its sun goes down; and the Spirit Himself maketh intercession for us with groanings that cannot be uttered; and all the organs of

[1] Reuss., *in loc.*

[2] πέταλον, LXX, = ציץ, Exod. *ut supr.*

[3] Ἐξανθήσει, LXX. 'Super Ipsum autem florebit diadema Ejus.'—S. Hieron. See Dr. Kay, *in loc.*

every Minster fill the aisles in vain unless a softer and holier music is sounding in

The upright heart and pure,

which God 'prefers before all Temples.' Sublimely true! Yet we happen to have bodies as well as souls, imagination as well as reason; and we do not happen to be angels or spirits just yet. And so these worthy men, who began by hating formalism, come to be the most formal of the sons of men. We cannot get rid of sacerdotalism by deposing the ministry, or of formalism by eliminating forms. The Psalmists teach us that the true course is not to abolish, but to spiritualise.

iii. We proceed to consider the Christian character in relation to *Self*, as delineated in the Psalms.

In arguments for Christianity drawn from the morality of the Gospel, great stress has justly been laid upon the thoroughness of our Saviour's teaching on the regulation of the thoughts.[1] It is a part of the Gospel which is distinctively Christian.

Experience shows us the dangers and the fascination of the region of thought. There is an inner world of sin. There the ambitious can surround himself with the images of a splendour and power which he can never attain. There a feeble hatred can exchange its pointless pen and blunted sarcasms for epigrams which make an enemy's face blanch and his nerves quiver: the *éloquence de l'escalier* of the dislike which is at once feeble and bitter. There the voluptuous can scent the *bouquet* of the wine of sin,

[1] Paley's *Evidences*. Part II., chap. ii. § ii.

without the vulgarities and disappointments which are the portion of those who drain the cup to its burning lees. That which we look upon as the first deadly sin of a particular kind is often not the hundredth. In the terrible chronology of sin, we should date from the conception, not from the nativity. And the night is the season when such temptations especially occur. 'The mind is turned in on itself, and its true character revealed.'[1]

Nox conscia novit.

Hence in a manual like the Psalms, night *must* constantly be mentioned.[2] 'It is a great chapter,' wrote Joseph de Maistre, 'to which David often recurs.' On the one hand, the Spirit of Holiness whispers His finest tones under the veil of its august silence; on the other,

Transgression's oracle to the wicked man saith, 'Within my heart.'[3]

Outside there may be piercing light; within, there is a closely guarded spot where I can think and do as I will.' The characteristic of the wicked is,

He deviseth mischief upon his bed.[4]

Our nights are spiritual tests, perhaps truer and subtler than our days. The deepest prayer for purity which the Minister of God is taught by the Church to utter is, 'Almighty God, unto Whom all hearts be open, all desires known (*Cui omne cor patet, omnis voluntas loquitur*), cleanse the thoughts of our hearts by the inspiration of Thy Holy

[1] Mr. Alexander Knox.
[2] Psalm iv. 4; xvii. 3; xlii. 3, 8; lxxvii. 2, 6; cxix. 52.
[3] xxxvi. 1.
[4] *v.* 4.

Spirit.' Is even *that* more unequivocally a prayer referring to one of the most distinct claims of our Lord over our souls, than such verses as these in the Psalms?—

'Behold, Thou desirest truth in the inward parts. . . . Create in me a clean heart, O God. . . . Search me, O God, and know my heart; try me, and know my thoughts.' [1]

The ideal of the spiritual character in the Psalter is crowned by other traits which are, if possible, still more marvellously in advance of their day.

Such are 'the broken spirit; the broken and contrite heart.[2]' Such are those, who are described by a word—so singular for such an age and people—as the 'quiet of the land,' that is earth's sensitive spirits, those who shrink into themselves.[3] Such, above all, is the character painted in that perfect miniature, the 131st Psalm, the 'lay of the humble.' It is the abnegation of pride in its secret springs, in its visible expression, in its sphere of action.[4] The lines of Keble,

> The trivial round, the common task,
> Will furnish all I ought to ask,

are but the translation of

> Neither have I walked in great matters.[5]

[1] Psalm li. 6, 10; cxxxix. 23.

[2] li. 17.

[3] רְגְעֵי־אֶרֶץ (rĭghʏĕy-ĕrĕts). xxxv. 20.

[4] Keble's translation of a Psalm, so entirely at one with his own heart, is characteristically true.

O Lord, no swelling heart is mine,
Nor lofty-eyed I stalk;
Not in deep counsels or divine,
Too high for me, I walk.

Have I not hush'd me, calm and mild,
And sooth'd my soul to rest?
I lay as calm as weanèd child
Upon his mother's breast.

Like a weanèd child, behold me staid
From mine own heart and will.
Thou, Israel, trust the Lord, thine aid,
From henceforth, ever still.

[5] לֹא־הִלַּכְתִּי (lō-hĭllăkhtīy). cxxxi. 1.

He has diligently lulled the disquietudes and levelled the aspirations of the proud yet grovelling human heart, and conformed it to the type of a little child. The Psalm remained. It was like a string of a Christian 'Lyra Innocentium' placed among its chords out of due season; silent until Christ gave it utterance by setting a little child in the midst, and saying, 'except ye be converted, and become as little children.' Its undying echoes are awakened whenever the Baptismal Gospel is read beside a font. By whomsoever composed, from whatever heart this 'Song of the Upgoings' may first have issued, it is equally ours. It may have been, as modern critics incline to think, a strain of pilgrims, content to be left alone, happy enough in seeing Jerusalem. It may have been a Psalm of David, first uttered when he was heart-sick under misrepresentation. But Augustine's words are equally true:—'This should be received not as the voice of one man singing, but as the voice of all who are in the Body of Christ. This Temple of God, the Body of Christ, the congregation of the faithful, has one voice. It is as it were one man who chanteth in the Psalms.' [1]

It would be easy, taking up the image of saintliness in the Beatitudes, to show that each line has its anticipation in the Psalms.[2] But enough has been said to indicate how strong is the witness of the Psalter to that peculiar *character* which is one element of Christianity. It is a character (1) as regards *God*—finding its joy in Him. (2) As regards the *Church*—using and prizing forms and ordinances, without resting in them. (3) As regards *Self*—

[1] S. Augustin., *Enarrationes in Pss., in loc.* [2] See Appendix. Note B.

combining a sense of sinfulness with a consciousness of reconciliation—full at once of a conviction of unworthiness and of a yearning for inward purity—exhibiting gentleness, childlike humility, and all the graces of the Beatitudes.

II. Our estimate of the marvellous guidance at work in the prevision of, and provision for, the Christian character is heightened, when we consider the fitness of the various experiences of David to suit the various phases of the Christian life. Those experiences 'were in a manner, necessary, that he might become,' as Edward Irving once wrote, 'the full-orbed man needed to utter every form of spiritual feeling.'

David's story, in its spiritual aspect, may be looked upon as being traversed by four great lines of division.

(1) We have a young existence, pervaded by a certain consciousness of innocence, with a clinging trust in God, and something of chivalrous generosity, very rare in his age and country. In the Psalms of this period we may expect to find images taken from battle, or from unfaded reminiscences of the shepherd's work. (2) Between his accession to the throne, and the period when his great sin darkened his soul and led to shame and misery in his family, he is a king who forgets not that he is royal.[1] (3) From David's fall to his flight before Absalom, a change occurs which has been well likened to St. Peter's.[2] (4) This is closed by the last period. The landscape which lies around him is now steeped in the quiet of life's sunset and the not unmixed sadness of a bright

[1] See Psalm ci. [2] St. Luke xxii. 32.

autumnal evening. To this period the 139th Psalm has not unnaturally been referred.[1] There is not about it the exuberant joy of innocence, or the confidence of strength, or the agony of penitence, but thoughtful humility and self-knowledge.

Even in David's Psalms, then, the whole range of Christian life, along the whole extent of its most varied phases, is provided for. Christians walking in something of the freshness of Baptismal grace; Christians fallen into sin, and waking from the brief transport to the agony and self-degradation; accepted penitents, calmed and soothed; all find their appropriate music in 'this lyre of widest range, struck,' not indeed 'by all passion,' but by an experience which comprises the rudimentary forms and outlines of all possible experience.

These strains of prayer or praise spring freely from the stock of David's life, and are coloured in some degree by the soil in which their roots are plunged.[2] Yet they are not exclusively the record of one life or of one spirit. We know the names of the shapes that move across the stage of that fevered life; Saul, Doeg, Ahitophel, Shimei, Joab, and the rest. Yet they are not mentioned. 'Something sealed his lips.' Some restraining influence was at work as effectually as if a voice had said—'These Psalms are to be sung in centuries inconceivably distant. They are to be used at funerals grander than Abner's; in temples

[1] I am quite aware, however, of the marked differences in *style* between this Psalm and David's compositions, and of the almost Chaldaic tinge of some of its language, according to modern critics.

[2] So it has been remarked that in the Asaphic Psalms Joseph is frequently mentioned: lxxvii. 15, lxxviii. 9, 67; lxxx. 1, 2; lxxxi. 5.

vaster than your imagination has dreamed of. They are to be set to music such as you have never heard, under skies upon which you have never looked. They are to be the heritage of man wherever there is sin or sorrow; wherever there is a sigh of penitence, or a voice of yearning, offered up to God. Keep them free, therefore, from that which is merely local and personal.' To take an example. It has been well pointed out by an eloquent writer,[1] that one day of David's life has been more fully chronicled than any other day in the Bible[2]—the day when he halted after Shimei's curses, and the King and all the people rested, weary and heart-sick.[3] The next morning 'David arose, and all the people that were with him: by the morning-light there lacked not one of them that was not gone over Jordan.'[4] To that night, in all probability, belongs the 4th, to that morning the 3rd, Psalm.[5] Yet, while those Psalms arose from the occasion, while there are utterances in them which penetrate into and twine round the great predicted Life, they suit every Christian generation.

This characteristic of the Psalter is naturally, from their point of view, pressed as an argument against the Davidic origin of the Psalms, by those who reject this witness to Christianity in them. 'We may say without

[1] Dean Stanley, *Jewish Church*, II., Lect. xxiv.

[2] 2 Sam. xv. 13, *et sqq.*

[3] 2 Sam. xvi. 14.

[4] 2 Sam. xvii. 22.

[5] (Psalm iii.) 'Quum fugerot Absalonem filium (2 Sam. xv. 16 *sqq.*) hunc Ps. a patre decantatum esse dicit Hebr. inscriptio. Neque inest Psalmo quidquam, quod nos moveat, ut aliter statuamus.' (Ps. iv.) 'Hebr. interpp. unanimi ferè consensu hunc quoque Ps. habent priori σύγχρονον esse. Ejusdem plerique ex nostris sunt sententiæ.' Rosenm. *Argg. in* Pss. iii., iv. Venema rejects this on the same ground taken afterwards by Reuss, but refers it to the exact historical circumstances, 1 Sam. xxx. 6–8.

contradiction,' says the celebrated foreign critic already so often quoted, 'that there is not in these pieces (the 3rd and 4th Psalms) the most distant allusion to the facts supposed to be indicated; not a proper name of person or place to recall them. Conceive a king, chased from his capital by his own son, finding only the pale and insignificant phrase, "Lord! how are they increased that trouble me," to paint a situation so tragic. Of the rebellious son; of the treason of his officers; of the flight of the dethroned king; of the picturesque and striking details which we know from history, not one single word.'[1] Strange, certainly, and unaccountable, if a great royal poet were working off his emotions in measured words, or elaborating a lyrical ode for the admiration of posterity. Not strange, if the Master of the human soul, who uses it —not as a dead and passive instrument, but freely—directed and moulded David's spirit for a higher purpose.[2]

It will add force to our argument if we dwell upon the rareness and preciousness of the gift which Christianity has inherited in the Psalter.

Each great race, which has played a conspicuous part in the history of the world, has possessed a peculiar

[1] Reuss, *in loc.* p. 50.

[2] Note (1) the perfect calmness of trust, (2) the truly royal spirit, in Psalms iii., iv., making them fit for the Ideal Saint of Saints and King of Kings, when He lay down in death, awaiting His Resurrection. (1), 'I will both lay me down in peace and sleep,' *i.e.*, In peace I will *simultaneously* (יַחְדָּו yăchdāv) lie down and sleep. I will lie down and sleep at the same moment, in my sense of perfect security. '*In pace simul requiescam et dormiam.*' S. Hieron. Ps. iv. 8. (2), How worthy of a Shepherd of the people, of a King with a Priest's heart, and so how worthy of Christ, before His royal sleep of death, and waking on the Easter morning, that priestly and kingly benediction, 'Upon Thy people be Thy blessing,' Psalm iii. 8. Cf Acts iii. 26. See Dr. Kay, *in loc.*

characteristic, and left behind it a legacy in writing appropriate to that characteristic.

The peculiarity of the Hebrew race was not literary genius. It so happens that the two greatest Fathers of the Western Church have fearlessly left us their testimony on this subject. St. Augustine tells us that in his pride he resolved to study the Scriptures, that he might see of what sort they were. His conclusion was, 'that Scripture was unworthy to be compared with the majesty of Tully.'[1] The other, as inferior to St. Augustine in genius as he was superior in learning—St. Jerome—devoted himself to Hebrew studies, partly for the purpose of quelling the passionate fires of youth by the restraints of an austere discipline. Under the tutorship of a Hebrew Christian, he was constrained to compare the flowing eloquence, the point, the gravity, the softness of one or other of the Roman orators, with pages on which were written the uncouth letters of a strange alphabet, and the haunting sounds of words which he vividly describes as 'stridentia anhelantiaque verba.'[2] But the great spirit of Augustine afterwards spoke of the Scripture which he had once contemned, as his 'chaste enjoyment, honeyed with heaven's manna and luminous with its light.'[1] And as Jerome looked down the vistas of Law and Prophecy, he began to see spaces, broadening into golden distances such as had never been opened by the genius of Roman literature. He tells us, in his own words, that 'from the bitter seed of these studies he continues to derive abiding harvests of exquisite fruit.'[2]

[1] S. Augustin., *Confessiones*, ii. 5; ix. 4; xi. 2.

[2] S. Hieron., *Epist.* xcv. [Ed. Bened.], *Ad Rusticum Monachum*: See also *Præfat. in Danielem.*

The great characteristic of the Hebrew, after all, was not an endowment of genius, but a gift of grace. It was summed up in the grand words that come of old pealing out from the oracle in the mountain, 'Ye shall be unto Me a kingdom of priests, and an holy nation.'[1]

The Hebrew race left behind it a written legacy corresponding to this characteristic. And of that volume the portion which in some respects is the most absolutely *unique* is that which the Jews with a true instinct call סֵפֶר תְּהִלִּים (*sĕphĕr t'hillīym*).

For, if we measure the value of products by their rarity, then prayers are the most precious of all products. The barbarism of the Hebrew people was one of the favourite topics of the last century: it is not unheard of now. Be it so. Yet the prayers of these barbarians are reasonable, profound, pathetic, interesting, sublime. At times they bring tears to our eyes. At times they lift us from the earth. True prayers are not compositions. They are not rhapsodies. But they are effusions. There are only two uninspired utterances of devotion which can compete with the Psalms in universality of use, in depth and extent of effect. Of these the 'Te Deum' has, by a sort of instinct, been said to be *improvised* by Ambrose and Augustine. The other is the wonderful anthem or sequence—'Mediâ Vitâ'—so often mistaken for a Psalm or text. It came from the heart of Notker, as he watched the samphire gatherers at their 'dreadful trade' on the cliffs of St. Gall. As the dirge rose before his soul, it moulded itself round a form of the Trisagion. In speaking of the rareness of prayers as a product, I must draw a dis-

[1] Exod. xix. 6.

tinction. In the places of worship of our Separatist Protestant brethren in this country, the gift of prayer is exercised without the trammel, as it is supposed to be, of a book. When we pass into Scotland, we come to a land in whose parish churches prayers which are called extemporaneous are offered up publicly every Sunday. Who doubts that they are sincerely offered, with pure lips and from holy hearts, through the one Mediator, and have brought blessings upon millions of souls? But, viewed as words to be employed by men, they have died away as they floated out of the Church, and left no traces behind. Is there a single prayer which has been used in these communions that has found its way into the hearts of men? In our own land the press teems with manuals of devotion. But, after meeting a temporary demand, they are left upon the publisher's shelf. To-day they are, and to-morrow are cast into the oven. Parliament, Prelates, Convocations, Synods, may order forms of prayer. They may get speeches to be spoken upward by people on their knees. They may obtain a juxtaposition in space of curiously tesselated pieces of Bible or Prayer-book. But when I speak of the rareness and preciousness of prayers, I mean such prayers as combine three conditions—permanence, capability of being really prayed, and universality. Such prayers Primates and Senates can no more command than they can order a new Cologne Cathedral or another Epic Poem.

For, the prayers which we now contemplate are those which have come from some individual spirit, but from him have passed into the sanctuary, leaving echoes there that never cease to reverberate; and which from the sanctuary

again have been wafted like seeds on the wings of every wind. Prayers, which, when once they have been learned, mingle with the memory in other years like the music of a nursery song;—prayers, which like some mysterious vestment fit every human soul in the attitude of supplication;—prayers for every time, place, circumstance; for the bridal and the grave, the storm and the battle, the king and the peasant, the harlot sobbing on her knees on the penitentiary floor, and the saint looking through the lifted portals into the city of God; from the solitary soul on the Hospital stretcher, and the thousands crowded in the great Minster;—prayers for the seasons when the Church looks upon the Crucified, and for those when He bursts the bars of the tomb, and ascends to His Father's Throne. Such Prayers the world has never seen but once.

Thus, in the Psalms, we have a Prophetic Manual of Prayer, providentially prepared for the peculiarities of that character with which God intended to gladden the earth. In Egypt, the traveller is amazed, as he notes, in the awful silence of sepulchres whose walls were covered with paintings in the remotest centuries, the pictured type of features startlingly resembling those which he has seen in the busy throng immediately before. The features and face of the soul which we see delineated in the Psalter are of the same permanent and unchanging type as those of all the children of God who are now living upon earth. No wonder that Psalmists speak of 'a generation to come,'—

A people to be created which shall praise the Lord;[1]
A seed to serve Him;
A people that shall be born.[2]

[1] Psalm cii. 18. [2] xxii. 30, 31.

One practical thought may be briefly suggested in conclusion.

'The rank and quality of the religious frame,' it has been said by a distinguished statesman, 'may in general be tested, at least negatively, by the height of its relish for the Psalms.' They may, indeed, be made to form a delicate spiritual Thermometer, exquisitely sensitive to the atmosphere of our inner life. We have the Psalms, and repeat them, in the College Chapel, in the Parish Church, sometimes with the elevating accessories of Cathedral worship, sometimes

> Where no organ's peal
> Invests the stern and naked prayer.

If we have no sympathy with their tenderness or severity, their penitence or joy, their words of prediction or invitations to prayer;—if all their sighs for Passiontide and their songs for Easter touch no responsive chords in our souls;—if the Divine Hero of the Messianic Psalms speaks to us from the Cross and from the Throne, and we are deaf alike to His pathos and His majesty;—then we may doubt whether our character is moulded after the type of saints, whether all is well with us. More than fifty generations of Christian believers bear witness that, when we sing the Psalms with fair weather in the soul, we still hear sweet voices from distant hills, and the soft sighing of an eternal sea that flows towards the spot on which we stand.[1]

[1] See Appendix. Note C.

SUPPLEMENT TO LECTURE IV.

Remarks on the Contemplation of Nature in the Psalms.

There is one element in the Psalter which scarcely fits into the logical frame-work of my design, but without which any general consideration of the collection must be greatly deficient;—I mean the spirit in which the Psalmists contemplate Nature. And yet this subject is not altogether without its bearing on the Psalms as a witness to Christianity. For Christianity opened a world of feeling as well as of fact. It influenced sentiment and emotion as well as principle. Part of the new character with which it endowed humanity was a tenderer and more subjective way of looking at Nature, which had become a transparent symbol of things spiritual and eternal.

Does the Book of Psalms provide in this respect also new songs for the new people whom God was to call into existence?

The contemplation of Nature in the Psalms is distinguished by four characteristics: (i.) serious sensibility, (ii.) grandeur, (iii.) direct reference to God, (iv.) typical and spiritual transparency.

i.

The Psalms are declared by Humboldt to 'afford unquestionable evidence of a profound sensibility to Na-

ture.[1] Their mode of contemplating it, he goes on to say, is a reflex of Monotheism, and embraces, in its unity, the life of the terrestrial globe and of the world of space. On the whole, they enter little into details; look at Nature in the mass; and view the natural almost exclusively in relation to the supernatural. Grandeur, solemnity, sublimity, awful thoughtfulness about man, not colour, softness, or warmth of sentiment, are their characteristics.

1. A Divine reserve, it may be added, guards their sublimity from extravagance. Such writers are too serious to be fanciful. The finest image of devotion in the Koran is that which speaks of 'the very shadows of things falling in adoration, morning and evening.' We feel that this thought, with all its nobleness, is too far-fetched for the Psalter. An accomplished botanist travelling in the Holy Land the year before last, gives the following picturesque description of the scarlet anemone:—'One of the finest sights I ever beheld was the morning of the 20th of March, on my journey from Bethlehem to Jerusalem. During the night the snow had fallen (an exceedingly rare occurrence) to the depth of some inches. The morning, however, was bright and clear, and the sun's rays having somewhat depressed the snow, the dazzling scarlet anemone had forced itself through the white sheet, standing erect, with its large petals flatly expanded, and no other plant or flower being visible. In some places they lay closely together in nebulous clusters, while the whole plain

[1] *Cosmos*, ii. 44–46.

as far as the eye could reach was thickly dotted over with the bright star-like gems. The scene was indescribably beautiful, and one not easily forgotten.' [1] David must have seen this; but an instinct tells us that it could not have found a place in his Psalms. The spirit of the Psalter may rather be traced in the 90th Psalm, with its 'devout and hopeful melancholy'—in the 104th, with its picture of the Cosmos drawn in a few grand strokes.[2]

Two Psalms may here be quoted as illustrating two different moods of the poetical sentiment for Nature.

(*a*) The first of these is the 29th Psalm. Let me quote the commentary of Reuss, who nobly appreciates the poet's song of the storm.

'There are in this Psalm, properly speaking, two scenes, each of which is the pendant of the other. One passes upon earth, where we see the hurricane raging in a way unknown to our climate. The colossal cedars of Lebanon are split in pieces; their gigantic trunks are torn from the ground, and leap as lightly as the ox in the meadow. The mountain itself groans and trembles, scourged by the tempest. The lightnings furrow a sky darker than the deepest night. Vast deserts such as that of Kādēsh, in the south of Canaan, where nothing stops the element, are swept by the hurricane. Their sand becomes a moving sea, the atmosphere an ocean chasing over its tossed bed and sweeping with it all which it meets in its passage.

[1] *The Garden*, 1875.

[2] The 104th Psalm is evidently founded upon the account of Creation in Genesis. It begins with light (*v.* 2), and ends with a reference to God's Sabbath-rest (*v.* 31).

The trees which can resist are peeled and stripped bare. Beasts are seized with terror, and their convulsive shudderings make them anticipate the hour of nature. Man is nowhere in this description. He is mute, and retires before the terrible majesty of the spectacle. But we feel, in contemplating it with the poet, that an involuntary anguish is mixed with that other impression of which man alone is capable. Above the horrible turmoil the Lord is seated majestically upon His throne. The flood which is about to sweep over the earth is the footstool of that Throne. He contemplates it with a serene eye, and with His royal Hand He will stay the elements when He pleases. Round Him the Powers, which are His Messengers, almost the Priests of His Heavenly sanctuary, clad in their sacred robes, press on to glorify Him. What a magnificent antithesis in a few lines!'

This seems to me a truer view than that which speaks of the 'wild exhilaration' of the Psalmists in the contemplation of the more awful side of creation. 'Like the Scottish poet,' says a delightful writer upon the 29th Psalm, 'who looked up from the heather, and at each flash of lightning clapped his hands and cried "Bonnie! bonnie!" they clap their hands in innocent pleasure.'[1] But the beautiful comparison is inapplicable. The Psalmist is not wild. He is not exhilarated. He does not clap his hands. He says, with solemn and awe-struck tones:—

The voice of the Lord is cleaving[2] the flames of fire.
The voice of the Lord will cause the wilderness to tremble,[3]

[1] Stanley, *Jewish Church*, II., 25; (referring to Lockhart's *Life of Sir Walter Scott*, i. 83).

[2] חֹצֵב (chōtsēbh), as one who cleaves wood or stone.

[3] יָחִיל (yächīl).

The Lord will cause the wilderness of Kadesh to tremble.
The voice of the Lord will cause the hinds to tremble to the birth;
And strip the forests bare:
And in His palace, all of it saith 'Glory.'[1]

The poem is made more beautiful still by the contrast at the close. It begins, as has been finely said, with *Gloria in excelsis*, it ends with *Pax in terris*.[2] As we look back over its landscape of stormy forests and dark waters, the peace with which it closes spans it like an unfading rainbow.[3]

(*b*) For another aspect of Nature, from another side, take the 36th Psalm. As if reeling from a cavern, the Psalmist looks out from his heart at the cupola of the deep blue sky overvaulting the hills, and at the great deep. They remind him of his God; he thinks of an unchanging youth and fulness of beauty. The same thought was in his soul when he wrote

Thou shalt make them drink of the river of Thy pleasures—

as his who, more than two thousand years after, cried to the new-born cataract—

Unperishing youth!
Thou leapest from forth
The cell of thy hidden nativity;
Thou at once full-born,
Madden'st in thy joyaunce.[4]

Then follow words whose depth and beauty no thought can fathom—the blended images of the fountain rising

[1] Psalm xxix. 7, 8, 9.
[2] Delitzsch.
[3] 'The Lord will bless His people with the Peace,' *v.* 11. (בַּשָּׁלוֹם)
[4] Coleridge (after Stolberg).

with drifted spray and delicate shadows cast on the silver jet: the light in which it sparkles; the life which is the sum of all we yearn for, which the great sculptor Carpeau cried for in the death agony—'La vie! la vie!'—those images which reach their height only in the Christian Theology of the Holy and Blessed Trinity—

> With Thee is the fountain of Life,
> In Thy Light shall we see Light.[1]

2. I will venture further to say that Humboldt has scarcely done justice to the delicacy of the apprehension of Nature by the Hebrew Psalmists; to the brief but significant touches which indicate their subtle sympathy with it; and to the softer strokes which their strong stern pencils throw in, as if with a Divine relenting.

The aspects of the light and the sky fill them with delight. We do not, indeed, suppose that the 8th Psalm is a song of the Shepherd-King's boyhood; the New Testament has no Gospels or Epistles written before Pentecost, and the Psalter has no strains of David before his anointing. But the strain is a night-piece, and the world has never let it die. Those who look at the original, in a language where almost every substantive is a picture, will find ample poetical treasure to reward their search.[2] The epic of the 18th Psalm is succeeded by the lyric of the 19th, with its imperishable youth and freshness.[3] The Poet speaks of the sun

[1] Psalm xxxvi. 9.

[2] For instance, יָרֵחַ (*v.* 3). One of our earliest translators, Lord Surrey, renders this *'wannish moon.'*

[3] Some critics, 'enfranchised from the bondage of the Rabbis,' think that in the part of the 19th Psalm which speaks of the glory of the sun we have one ancient *torso*, and in the other, which speaks of the glory of the Law, a second and more modern one, arbitrarily joined together. Such liberty is scarcely to be envied.

going forth radiantly as a bridegroom issuing from his chamber in the intoxication of his happiness. The waters are ever rolling and gleaming through these songs. Sometimes the rivers, with parted streams, and the greenery of trees planted beside them,[1] or the waters of rest flowing through pastures of young grass.[2] Sometimes the sadness which is borne in upon the soul with the sound of distant waters among the hills—

> Rushing wave to rushing wave is calling,
> At the voice of Thy cascades.[3]

In the 46th Psalm, that grand hurried verse of triumph —the *Veni, vidi, vici,* of the Psalter—is preceded by a noble image of a river.[4] But chiefly do the great floods, or the ocean with its depths and the glory of its breakers, find an echo in their song. That Psalm, which is, perhaps, the noblest, poetically, in the collection, has attracted too little admiration.

> Lifted up the floods, O Lord! in anger:
> Lifted up the floods, the voice they have.
> Yea, the floods will yet lift up a stranger
> Music on the rushing of their wave.
>
> Voices of the waters manifold,
> Bright, majestic! breakers of the sea!
> Brighter, more majestic, on those old
> Eternal heights the Lord, than even ye.[5]

Moreover, of the 'two voices' of which our great poet speaks:—

[1] עַל־פַּלְגֵי־מָיִם Psalm i. 3. [2] xxiii. 2. [3] xlii. 7.
[4] xlvi. 6. Cf. *v.* 4. [5] xciii. 3, 4.

One is of the *sea*,
One of the *mountains*,[1]

the last has found its way to their spirits also. The scowling look[2] of the great mountain ranges; the intense gleam of snow new fallen[3] upon Salmon, with its dark forests; the vapour floating from Hermon, and falling in dew upon Zion,[4] are lovingly mentioned. This love of light, rivers, oceans, mountains, valleys, is no unimportant feature in a book of strains meant for Christian use.[5]

[1] Wordsworth, *Sonnets to Liberty*, I. xii.

[2] לָמָּה תְרַצְּדוּן Psalm lxviii. 16. Such is said by the Rabbis to be the meaning of the rare word רָצַד

[3] תַּשְׁלֶג בְּצַלְמוֹן lxviii. 14.

[4] Psalm cxxxiii. 3.

[5] Note also such a minute and beautiful touch as that in lxviii. 13. Remark again the rugged and terrible energy of the hurried images in the 58th Psalm—the young lion, with his broken tusks; the waters hurrying away; the arrow snapped upon the string; the snail melting, until it is shrivelled and wasted; the abortion that never sees the sun; the whirlwind spoiling the robber's feast, and sweeping off alike the green living branch and the angry, heated ember.*

* כְּמוֹחֲי כְּמוֹרָחוֹן (k'mō-chăy k'mō-chārōn), *v.* 9.
See Rosenmüller *in loc.*

Come shiver with strong arm
The lion's jaws, O Lord.
This way and that to shame and harm
As water they are poured.
Each arrow they would shoot
Falls shiver'd from the bow;
They pass like melting snail, or fruit
Of some untimely throe.
They ne'er saw morning ray:—
Yes—ere your cauldrons know
The thorn—His winds shall sweep away
Green wood and brands that glow.
lviii. 6, 7, 8. (Keble.)

For power of concentrated pathos, even from a human point of view, what ever equalled these two words?

נִשְׁכַּחְתִּי כְּמֵת מִלֵּב
xxxi. 12.

'I am forgotten as the dead, out of the living heart of human kind.' ἐπελήσθην ὡσεὶ νεκρὸς ἀπὸ καρδίας. LXX.

And again, 'We spend our years כְּמוֹ הֶגֶה (xc. 9) as a *sigh*.'

Such is the literal meaning—'Anni nostri tanquam *syllaba et vox una* prolata evanuerunt,' says Agellius, who takes it in the sense of meditation. Not even that!

ii.

The Psalms are distinguished by grandeur in their contemplation of the Universe.

It is often said that the discovery of Copernicus has destroyed the traditional way of looking at heaven. The assertion is undoubtedly true, if by 'traditional' is meant *mediæval.* But it is not true, if by 'traditional' is meant *Biblical.* Think of the ample spaces which must have extended before the spirit of him who said in the 139th Psalm—

> If I took the wings of the Dawn,
> And made my home in the uttermost parts of the sea.[1]

Think of the 8th Psalm, with the vastness of its conceptions of

> Thy heaven, the work of Thy fingers,
> The moon and the stars which Thou hast ordained.[2]

Let science reach as far as it will, the Psalmists see the undiscovered margin beyond. It may have been this feature in the Psalms which made them so dear to Murchison—who was not without doubts and hesitations as to some things in Scripture—which drew from him smiles and tears when his lips could not frame words, and the pencil no longer obeyed his feeble hand.

iii.

The view of Nature in the Psalms is distinguished by distinct reference to the Power and Wisdom of God. They contain the cosmological argument for the existence of God.

This feature the Psalms possess to a certain degree in

[1] Psalm cxxxix. 9. [2] viii. 3.

common with the Sanscrit Hymns, and the higher utterances of Pantheistic religions.

In the Classics, the Greek and Roman writers are not very serious in connecting Nature with the gods. The very 'Psalmist of Eleusis'[1] gives an account of the origin of its sacred mysteries, destined to be used in devotion, in lines which do not quiver with prayer, but are splendid with the colouring of Homer. The charm of ever-fragrant Eleusis—

Ἐλευσῖνος θυοέσσης—

is celebrated. The glory of the goddess when she throws off the disguise of old age, and beauty breathes around her—

Γῆρας ἀπωσαμένη, περί τ' ἀμφί τε κάλλος ἄητο—[2]

her golden hair flowing over her shoulders; the house filled with light, and the earth becoming heavy with leaf and fruit and flower;—all this is told beautifully, but without a sigh or tear of prayer. Here, as in all the Homeric Hymns, there is an epic cast, with the action, variety, and manners of Epic Poetry.[3] I believe that in Cicero's treatise 'De Naturâ Deorum,' man seems for the first time to lift his eyes towards Heaven as the peculiar habitation of a creative Power, with something like real religious awe.[4] The second Book of the treatise bears most upon the subject. In that Book Balbus developes the Stoic idea, while the third Book gives a formal refutation of it by Cotta, who represents the Academic view, presumably Cicero's own. But Cotta so manifestly fails in his

[1] The expression is Mr. Grote's.

[2] Hymn εἰς Δημήτραν, 276.

[3] Ilgenius, quoted by Rothe, *Homerus.*

[4] *Du Sentiment de la Nature en l'Antiquité Romaine.* Par Eugène Secretan.

task, that we are led to infer that Cicero's heart was with Balbus. It is Cicero himself whose soul is prostrating itself before a Divinity external to the world. When Balbus asserts that nothing but the deadening influence of custom can blind us to the evidences of design in nature, it is Cicero who exclaims, with the triumphant air of one who cannot be answered, 'These things not only needed reason to call them into existence—it cannot even be understood how great they are without the highest reason.' The passages in the 'De Naturâ Deorum' are, indeed, too undecided in tone, too deficient in argumentative precision, too contradictory and too rhetorical, to prove absolutely whether the Divine Power which Cicero seeks is Personal or impersonal, one or multiple. But, at all events, he reasons to a creative and organising Power. After Virgil, there was an affectation of a mode of contemplating nature which approached to modern sentimentalism. The poet who aspired to a reputation must absolutely attempt an aurora, or go into ecstasy over a spring. But there is an unreality about the performance. How different from Shelley's exquisite sentences. 'This poem was chiefly written upon the mountainous ruins of the Baths of Caracalla, among the flowery glades and odoriferous blossoming trees which are extended in ever-winding labyrinths upon its immense platforms and dizzy arches suspended in the air. The bright blue sky of Rome, and the effect of the vigorous awakening of spring in that divinest climate, and the new life with which it drenches the spirits even to intoxication, were the inspiration of the drama.'[1] In Cicero the

[1] Preface to *Prometheus Unbound*.

Roman intellect first ceased to trifle with nature, and breathed its earliest prayer of genuine adoration in presence of the evidences of a Divine design. But with Cicero this ceases. Hindu Pantheism, no doubt, carries the religious contemplation of nature much higher, to the confines of the region occupied by the Psalmists. But the ideas which inspire them are colossal rather than sublime. They are subdued and overwhelmed in the presence of a Universal Life, rather than rapt into devotion by the spectacle of Universal Order. Do they ever cry to the Personal God?—

> How manifold are Thy works, O Lord!
> In wisdom hast Thou made them all;
> The earth is full of Thy riches.[1]

iv.

The contemplation of Nature is distinguished by spiritual transparency. The natural is often introduced as the type of the supernatural.

The 102nd Psalm (composed in all probability by Nehemiah) rises from the ruin of the city to the ruin of the Universe. It is on the same line of thought with Shakespeare, when he passes from the wreck of 'the cloud-capp'd towers, the gorgeous palaces,' to that of the 'great globe itself,'[2] thus (may we dare to say it, without irreverence?) reminding us of the words of Him Who made the downfall of the Temple the occasion for a transition to the destruction of the world.[3]

How different the choking sobs of the 102nd Psalm from the rapture and the movement of that grand Pro-

[1] Psalm civ. 24. [2] *Tempest*, Act iv. scene 1. [3] St. Luke xxi. 5, 6, *sqq.*

cessional, the 147th, chanted round the walls of Jerusalem at the restoration under Nehemiah ! The general subject is the excellence of praise.

> It is good to make melody to our God;
> For it is pleasant, and praise is comely.

This is the germ which expands into the glorious flower common to all Liturgies—'Vere dignum et justum est.' But the great peculiarity of the Psalm is this. Others are as rich in images taken from nature and history. But this specially uses the natural as the type of the supernatural—the historical and actual as the mirror of the ideal and spiritual. So with the various natural objects which are mentioned. 'The stars' point to Abraham's seed; not one star in the fields of space is missing; not one of Israel's outcasts is unknown. He calls each by name. This was in the Good Shepherd's heart when He said *τὰ ἴδια πρόβατα φωνεῖ κατ' ὄνομα.*[1] The 'clouds and rain' are the images of dispensations at once dark with sorrows and rich with blessings. If the ravens are heard with their harsh cries, how much more His Holy Dove! If His word 'runneth very swiftly' in nature, we are to pray also that in grace 'it may have free course (may run)[2] and be glorified.' 'He giveth forth snow like wool;' that is, chilling dispensations of God's severe Providence, coming down on His Church, yet forming a mantle to preserve it from more intense cold. Each image from the region of nature is transfigured in the realm of grace.[3]

[1] St. John x. 3.

[2] Ps. cxlvii. 15. Cf. *ἵνα ὁ λόγος τοῦ Κυρίου τρέχῃ*, 2 Thessal. iii. 1.

[3] See throughout Dr. Kay on Psalm cxlvii., and especially his quotation from Dr. Pusey.

There are other Psalms which the Church is able to read with the new and higher significance imparted to Nature by the teachings of our Lord, and the work of His redemption. Let us take a few instances.

The 29th Psalm was used in the Synagogue Service at Pentecost, and has been largely applied—not, perhaps, without significant hints in the New Testament!—to the wonderful working of the Holy Spirit in dealing with the hearts of men—outwardly, in the establishment of the faith; inwardly, in the conviction and subjugation of rebellious human spirits.[2]

Or again, we may read the 65th Psalm with the application which has been given to it by deeply believing Christian souls. That Psalm in many Western offices is attached to the Services for the Dead. For God is 'the Hope of all the ends of the earth;'[3] of those who rest beneath the soil in lands that are far away; and in the ear of faith a shout, as of harvest time, is rising over the graves where God's seed has been buried in the furrows. We look for the great Harvest, when

[1] *Cf.* 'The voice of the Lord is *in strength*' (בַּכֹּחַ) xxix. 4, with the Λόγος ἐν ἀποδείξει πνεύματος καὶ δυνάμεως . . . . ἐν δυνάμει Θεοῦ, 1 Corinth. ii. 4, 5; and the τὸ εὐαγγέλιον ἐν δυνάμει, 1 Thessal. i. 5; also the חֹצֵב לְהָבוֹת אֵשׁ xxix. 7, with the διαμεριζόμεναι γλῶσσαι ὡσεὶ πυρός, Acts ii. 3; and the φλόγα πυρός in the rendering of the verse by the LXX. with the ἐν φλόγι πυρός of 2 Thessal. i. 8. The expression in 2 Thess. i. 9, ἀπὸ τῆς δόξης τῆς ἰσχύος αὐτοῦ, is a sort of summary of the Psalm. See also the φωναὶ καὶ βρονταί, the αἱ ἑπτὰ βρονταὶ ἐλάλησαν of Apoc. iv. 5; viii. 5; x. 3, 4; xvi. 18; xix. 6.

[2] (Psalm xxix. 5.) '*Cedri* homines obstinati. Has omnes cedros Evangelica prædicatio magnificè confregit.' (*v.* 7.) '*Vox Domini—i.e.* Evang. prædicatio dividit *flammas ignis* dum per eam Spiritus Sanctus in cordibus hominum jaculatur ignem Divini Amoris, in cujus rei signum, Act. ii. 3. Bellarm. *in loc.*

[3] lxv. 5.

The hills shall be girt with their flowers like a laughter,[1]
And the walks with their sheep shall be white;
And the lawns be corn-muffled. Thereafter,
The hill and the walks and the corn-lands
Shall raise music—yea, psalms[2] of delight.

To a mind permeated with Christian thought such applications have no extravagance. Our Lord Himself made the wind the representative of the Holy Spirit. Even in the realm of Nature, it is the doer of His Word.[3] The grain of corn or wheat, the hidden symbol in the mysteries of Eleusis, the darkest and grandest parable in Nature, is interpreted by our Lord to the Greeks of His own Death and Life, His life through death.[4] St. Paul pushes the interpretation further, so as to include all the Redeemed.[5] When the Psalter is placed in a Christian's hand as a Divine gift, he takes Nature at the highest point from Christ's teaching. In an inspired song the wind is for him the symbol of the Spirit, and the harvest of the Resurrection.

Or again, if we take the 93rd Psalm in its most literal signification, it is a hymn—perhaps, with all its brevity, the noblest, poetically, in the Psalter—glorifying God as the sure Lord of Nature. In the Hebrew it has no heading, but in the LXX. it appears as being 'of David, for the day before the Sabbath, when the earth became inhabited.'[6]

[1] וְגִיל גְּבָעוֹת תַּחְגֹּרָנָה lxv. 12. 'Exultatione colles sese *accingunt* . . . vel, colles lætum exhibent vultum, dum undique arrident floribus.' Rosenm. *in loc.*

[2] אַף־יְשִׁירוּ *v.* 13.

[3] רוּחַ סְעָרָה עֹשָׂה דְבָרוֹ Psalm cxlviii. 8.

[4] St. John xii. 24.

[5] 1 Corinth. xv. 36, 37.

[6] Εἰς τὴν ἡμέραν τοῦ προσαββάτου, ὅτε κατῴκισται ἡ γῆ, αἶνος ᾠδῆς τῷ Δαυίδ. See Bellarm. *Explan.* p 700, and Rosh-ha-Shana (31 a), quoted by Delitzsch, iii. 74.

It would seem that it was sung in the Synagogue on Friday as a memorial of the Creation, especially of man. But, in the Christian Church, this Psalm has been very widely used for the early morning of the Lord's Day, because Christ completed the new Creation by His Resurrection, and clothed Himself with Majesty and Strength.[1]

It is in these four respects that the mode of contemplating Nature in the Psalms seems to be adapted to the new character which Christ has called into existence.

[1] This view was taken by many interpreters, who used not to be thought extravagantly mystical. 'Docet *Christi regnum* esse fixum et durabile.'—Muis. Jarchi is quoted as saying, 'Hic Ps. ad tempus Messiæ pertinet,' to which Kimchi adds, 'Sic et reliqui usque ad Ps. c.' See Pol. *Synopsis Crit.*, ii. 1159.

LECTURE V.

His foundation is in the holy mountains.
Glorious things are spoken of thee, O city of God.

יְסוֹדָתוֹ בְּהָרְרֵי־קֹדֶשׁ
נִכְבָּדוֹת מְדֻבָּר בָּךְ עִיר הָאֱלֹהִים

PSALM lxxxvii. 1, 3.

WE were occupied last Sunday morning with the prede-lineation of the *Christian Character* in the Book of Psalms.

But the Bible does not only speak of individual souls. Our Lord came to gather His elect into a community. That community, as I shall contemplate it through this Lecture, is one that is marked out by the characteristics which have been so firmly drawn by the hand of Pearson.[1] (1) One Lord, (2) one Spirit, (3) one Faith, (4) one Baptism of the New Birth, (5) one Sacramental Bread and Cup, (6) one Hope, (7) the lines of one great Organisation. These are the notes of that community which is known historically as the Catholic Church.

When some great and noble Church was to be built in the Middle Ages, the simple legends of the time often tell us that, after long meditation, the plan was projected before some gifted sleeper's vision in lines of light, or found traced in dew upon the sward from which the fabric was to rise. Can we trace such anticipated outlines in the songs of Israel? Do we find the spiritual fabric, the Church of Christ, thus prepared for in the Psalter?

[1] *Exposition of the Creed*, Art. ix.

I.

The images under which the Church is described in the Psalms are principally three: (*i.*) It is a City; Sion, or Jerusalem. (*ii.*) It is a Kingdom. (*iii.*) It is a Bride.[1]

(*i.*) The Church is a *City*.

And here we may well begin by studying the Psalm from which the text is taken, We may justly say with Augustine, that it is 'brevis numero verborum, magnus pondere sententiarum,' and exclaim when we have read it, 'In small bulk great heart.'

There is a curious contrast between the spirit in which this Psalm is criticised by an eminent modern scholar, and the deep insight with which an ancient Father pierced into its meaning. 'This little piece,' writes the critic, 'is only a fragment—the beginning and end are wanting. In fact, the first line in our translation does not join on very well to that which follows. Its literal signification is

His foundation on the holy hills.

Critics have been authorised in concluding that it is only the second part of a distich, in which the Psalmist had been speaking of the Holy City which God had founded.'[2] We may be tempted to think that there are critical scholars to whom

[1] I do not consider the image of the Vine among the principal Church images of the *Psalms*, because this symbol in Psalm lxxx. 8 is rather the 'typical designation of *Israel* to be the vine of the *nations*.' Lange, *Life of Christ*, iii. 158.

[2] Reuss, *in loc.*

A fine and microscopic sight was given
To inspect a mite—not comprehend a heaven.

How much more justly and truly, with all his ignorance of Hebrew, the great Augustine—'"Fundamenta ejus in montibus sanctis." Whose foundations? No doubt they are the foundations of some city. Therefore that citizen, filled with the Holy Spirit, and revolving inly much of the true love and deep heart-desire of that City, as if meditating more in his soul, broke out thus—"Fundamenta ejus," as if he had already said somewhat of her. How had he said nothing of her, who in the deep language of his heart had never kept silence of her? . . . . But, as I have said, having given birth to many a thought concerning that City in silence within his soul, now as he cried to God, he burst forth also to the ears of men—Fundamenta ejus in montibus sanctis.'[1] This view of the first verse, given by Augustine, is not without its defenders among eminent Hebrew scholars.[2]

But, even if Augustine's construction be based upon a grammatical inaccuracy, he grasps the real idea of the Psalm. For here (as in the 46th and 48th Psalms) we have עִיר (*yĭyr*) a City of God, enclosed and fenced, situated on the mountains, with strong foundations. This implies elevation, glory, strength, organisation. The gates point to a place of justice, a forum for strangers or guests,

[1] St. August. *Enarrationes in Pss., in loc.*

[2] Rosenmüller translates it, 'Her foundation,' *i.e.* Zion's. He explains the masc. suffix by saying that *Zion*, though fem. in signification, is masc. in termination. Thus the suffix יְסוֹדָתוֹ, as in many other instances, points, not to God, as the antecedent understood, but to the subsequent noun, Zion.

courts for trial and conversation. Let it be noted how over against this 'strong City' stands another 'strong City' in the Psalms:—

Who will bring me into the City of strength?[1]

how in the later strains of prophecy down to the Apocalypse, the destruction of a strong City is one great theme of joy;[2]—how 'of every revelation since Abraham's time, a City is part.'[3] Promises weighty and glorious[4] are spoken of the City of God. Rahab, Babylon, Tyre, Philistia, Cush, are mentioned by God, as among the number of those who know Him and His Christ. A mysterious voice cries out, as a registration of nations goes on in long succession—'This man was born there.' Then the Poet himself takes up the strain:—

And to Zion it shall be said, 'A man and a man were born in her:'
And He shall stablish her—the Most High.
The Lord shall count in writing down the nations,
'This one was born there.'

'A man and a man,' *i.e.* many a man, was born in her; men of every race, all written in the catalogue of citizens, each citizen enrolled by an act of new birth. The least poetical of commentators[5] exclaims, 'læta et hilaria omnia in hâc urbe.'

Here then the City of God stands out in her strength, elevation, and glory, spoken to (or possibly 'bespoken')

[1] Psalm lx. 9; cviii. 10. Cf. lv. 9–11.

[2] Isaiah xxvi. 5, xxiv. 10, xxv. 2. Apoc. xvi. 9; xvii.; xviii.

[3] Edward Irving on 'Unfulfilled Prophecy' in *The Morning Watch.*

[4] נִכְבָּדוֹת (nĭkh'bādhōth). Niphil of כָּבַד = to be pressed, heavy. Probably the origin of St. Paul's *βάρος δόξης*, 2 Cor. iv. 17.

[5] Rosenmüller, *in loc.*

with promises of exceeding weight. She becomes the centre of some strange and resistless attraction. The most hostile and remote nations seek to be enrolled among her citizens. A thrill of exultation runs through the Psalmist's style. The words become obscure from the transport which possesses them, but their general meaning is obvious. His heart overflows with joy, and warbles like those fountain-springs whose name in Hebrew[1] is derived from their being 'the glistening eyes of solitude.'[2] This Psalm establishes *Sion* as the word for the Church in the language of Prophets and Psalmists.

Along with the image of the Church, one of her attributes is here powerfully described. This Psalm represents Sion from a point of view which is in startling contrast to Jewish isolation. 'Lo, the people shall dwell alone,' said the Seer of old, 'and shall not be reckoned among the nations.'[3] Israel inhabited a sacred country, the spiritual centre of the world. Well might our Lord say of the Vineyard, that the Householder *φραγμὸν αὐτῷ περιέθηκεν*,[4] drew a hedge round about it. It was 'hedged off' from the rest of the world, morally, spiritually, socially, by its peculiar institutions, by the incommunicable hope of its people, by much that was worst, and much that was best in them. A thought which is now familiar to us, the kinship of all the sons of men, the brotherhood of the nations, wakened an outburst of applause even in the Roman Theatre. But this thought was long unfamiliar to the Jewish people. There existed no command for them

[1] עֵין (ʿăyĭn).
[2] Appendix. Note A.
[3] Numbers, xxiii. 9.
[4] St. Matt. xxi. 33.

to bring other nations into the pale of their own religion. Our Lord, indeed, seems to speak of the attempt as arising from self-will. 'Ye compass sea and land to make one proselyte.'[1] No doubt later Prophets tell of a marvellous attraction which turns the full tide of humanity to Sion. 'All nations shall flow unto it.'[2] It is not a compression like that of a mailed grasp; it is the magnetic drawing of love. The 87th Psalm marks a turning-point in Revelation. It stands possibly alone up to its own time, and almost unsurpassed even afterwards, in one important particular. It shows that the unification of nations is to be effected by the welding power of a spiritual influence hitherto unknown. And it becomes more remarkable if we attribute it to the times of Hezekiah, and (with the inscription) to the sons of Korah. 'The Korahite author of the Psalm, himself a chief singer in the sanctuary,' writes the Bishop of Lincoln, 'does not grudge the admission of foreign nations into its sacred choir, but with generous and large-hearted sympathy rejoices in the prospect.' It was from this Psalm that the Jews learned to teach—'A stranger who becomes a proselyte is like a little child that is newly born.' It is important to observe that our Lord was developing its central thought when He said, 'Except a man be born again, he cannot see the kingdom of God. . . Except a man be born of water and of the Spirit, he cannot enter into the kingdom of God.'[3]

And thus the Psalmist here touches one distinctive peculiarity of the Christian Church. This is a great Missionary Psalm. St. Luke possibly had it in his mind in

[1] St. Matt. xxiii. 15. [2] Isaiah ii. 2, 3; Micah iv. 1. [3] St. John iii. 3, 5.

the list of nations mentioned upon the day of Pentecost in the 2nd chapter of Acts.[1] This is the distinction between the Church and the communities of other religions. Much is said, for instance, of the beauty and liberality of the Indian systems. The eye of him who enters the Parsee burial-ground at Bombay is struck by the triple coil in the white cotton girdle of the Parsee. The stranger looks at it enquiringly, and the wearer tells him that 'it is a symbol to remind every one who bears it, every hour of the day, to aim at pure thoughts, good words, holy deeds.' But a man must be born a Parsee or a Brahmin. The devotee knows of no new birth by which a stranger can be brought within his fold. Neither religion can make proselytes.[2] 'Nothing,' says De Maistre, 'strikes me more than the vast ideas of the Psalmists in matters of religion. The religion which they professed, though locked up in a narrow point of the globe, was distinguished by a marked disposition and tendency to universality.'

Thus 'the City' stands out in the Psalms as the type of the Church in her objectivity. Sometimes the City is termed Sion, sometimes Jerusalem. Many of the ancient Fathers drew a very beautiful distinction between the two names, holding that Sion was the standing type of the Church Militant, Jerusalem of the Church Triumphant. No doubt this distinction gives an admirable fulness of

[1] The 'Parthians, Medes, and Elamites' of Acts ii. 9 are prefigured by Babylon (*v.* 4). 'Egypt and the parts of Libya about Cyrene' represent the Egypt of the Psalm. The Ethiopia, Philistia, and Tyre of the Psalm are also found in the Apostolic record of the first conversions to the Gospel; Acts viii. 27, 40; ix. 32, 43; xxi. 3, 7. Bishop Wordsworth's *Commentary, in loc.*

[2] Prof. Monier Williams's Letter to the *Times*, February, 1876.

meaning to many passages, but it has been shown—and by none more cogently than by Dr. Neale—that it is a key which often fails.[1] As Messiah is termed David, so His visible and organised polity on earth is called by the old names of Sion and Jerusalem. The New Testament leads the way in this application. 'Ye are come unto Mount Sion, and unto the city of the living God, the heavenly Jerusalem.' 'I looked, and lo, a Lamb stood on the Mount Sion.'[2]

Three Psalms, the 46th, 47th, 48th, (bound together by the royal clasp of the 45th) are the great hymns of the City of God. They speak of the security, the victory, the stability of that City. Conjecture has busied itself in vain in attempting to discover a historical point to which the 46th may be precariously attached. A tradition of mysterious dangers, of a storm gathering in the distance, hung over the elder Church, as it hangs over the Church of Christ. To this the strain has been referred by Aben Ezra and Kimchi.[3]

The commentary of Calvin upon the 48th Psalm, which has received the highest praise from Jackson, brings out the prophetic type of the Church with much clearness. 'The Prophet,' says Calvin, 'commends the situation and beauty of Jerusalem. "Walk about Sion, mark ye well her bulwarks, consider her palaces." Estimate them according to their dignity. So it will be seen that the City is Divinely elected. But the Prophet, by marking as a definite end that the beauty and splendour of the

[1] See Psalm cxxxvii. 5, 7; lxxix. 1, where Jerusalem *must* mean the literal city, or the Church Militant.

[2] Heb. xii. 22. Apoc. xiv. 1.

[3] See Rosenm., *Arg.* in Psalm xlvi. Cf. Ezekiel xxxviii., xxxix.

Holy City should be related to posterity, seems tacitly to hint that a time was one day coming when these glories would no longer be seen. Why tell of that which was before every one's eyes? For,—though he had spoken of "God establishing Sion for ever,"—now he hints that this perpetuation was only to be until the time of the renovation of the Church. We, we are that posterity, that "generation following," of whom it is said, "Mark well her bulwarks, consider her palaces, that ye may tell it to the generations following." '[1]

(*ii.*) The Church is also spoken of in the Psalter as a *Kingdom*, and the Psalms of the Kingdom are the Psalms of Christ as King. Of these the 72nd is the principal. All which we read in it points to Solomon as its author; the rich images from nature, the mention of Sheba and Tarshish, the prominence of peace as a blessing, the many coloured and yet translucent parabolic form.[2] 'In any other [than the Christian] sense,' wrote Mr. Coleridge, 'it would be a specimen of more than Persian or Moghul hyperbole and bombast, of which there is no other instance in Scripture.'[3] If the type of that glorious Kingdom were originally taken from Israel, it was miserably marred and broken. The fulfilment is in the Church as the Kingdom of Christ. The ideal King must have an ideal Kingdom of righteousness and peace. M. Guizot has been aptly quoted, in illustration of the Character of the King and kingdom as painted in the Psalm. 'Through all the differences and contests of the modern world, a

[1] Jackson's *Works*, viii. 450. Calvinus in Ps. xlviii. 12.
[2] Bishop Lowth, *Prælect.* xi. [3] Coleridge, *Miscellaneous Pieces*, p. 207.

deep and dominant unity lies in its moral life, as in its destinies. Let us call it *Christianity*. This great fact has produced the formation of a public law; the essential maxims of which are few in number. Among the principal of these are the following:—Peace is the normal condition of nations and governments. War is an exceptional fact which requires a distinct justification.'[1]

But that which is most to our present purpose is to observe what is directly involved in the notion of the Church as a Kingdom. The people of the New Birth by the Messiah are not destined to remain in isolation. An institution is prepared for their reception. That institution is not merely a school with a set of accidental teachers. It is not merely 'a method' of piety remarkable for 'its sweet reasonableness.' It is an organised body, in which the redeemed are knit together; it is a community, ordered by social laws and defined subordinations, in which each subject has his own place. Above all, it is guided and directed by one royal Will and purpose, which pervades and animates the whole. It is a Kingdom, not a democracy or a school. From the very nature of the case, it must in some respects present the appearance of an earthly institution. The truths which are seen by philosophers 'dwelling apart in their transcendental world' may content themselves with that realm of shadows. But the Truth of God is not satisfied with so little. It will take visible possession of the world. The Kingdom which the Psalms mention so often, and which

[1] Guizot, *Memoirs of his own Time*, vol. iv., quoted by Dr. Kay, on Psalm lxxii. 4.

our Lord claims for His own, is David's kingdom perfected and idealised; all its earthly grossness ennobled and transformed; in the world, though not of it—not so hidden in God as to be absolutely invisible to men.[1]

This would appear to be the opportunity for considering the bearing upon the Christian Church, and the place in it, of the references to the sacred history of the people of God which occur in many Psalms, and occupy entirely three of great length.[2] Are we to grudge their privilege to these divine songs? Are we to consider them out of place and superannuated in the Church of Christ? Before answering this question in the negative, let two considerations be weighed.

1. History is the fullest field upon which the human intellect can trace the workings of Personality. An historical Revelation is the correlative of a Personal God. Those who once accept the Personality of God are generally disposed to look for that which has been well called 'a history within history, in which the acts of man are as a transparent medium through which we may see the workings of the Will of God.' The Old Testament is the history of an election, leading on to the more sacred history of Christ. It is thus a record which exactly inverts Mythology. Mythology is the fancy of Man ascending to God. The Bible history is the history of God descending to

[1] See Riggenbach, *Vie de Jésus*, p. 276.

[2] lxxviii., cv., cvi. It has been observed that these retrospective Psalms are mainly *Asaphic*. They have two sides, one prophetical the other historical, and hold up ancient history as a mirror for the present and the future.

Man.[1] Such a history must be a miraculous history, and the people with whom it is mainly concerned must be a miraculous people. For the natural course of things gives occasionally a man of great goodness and even holiness. The human spirit in its development finds some marvellous voice of almost prophetic power. But such men appear with intervals of centuries between their lives. But, along the whole mountain-line of Bible history, there stands out a succession of peaks on which—as travellers relate of the Himalayas—there is the gleaming of a dawn before the dawn, even when the stars are still in the dark-grey vault above and the earth below is wrapped in shadows. Such early-lighted points are Abraham, Isaac, Jacob—Sinai, Egypt—David's kingdom—Solomon's Temple. The old songs on these subjects are set to the music of the new. The history is marked by words which are typical and predictive, which pass with a fixed significance into a spiritual language, which cannot be expressed without them, or interpreted without understanding them. Prophet, Priest, and King, point on to Christ. The Temple not made with hands, the Heavenly Jerusalem, the Catholic Church, hover above the lines which pass before our eyes. The facts and the history are Jewish; but there is a typical in the actual. The prophecy rises like a silver column from the fountain of the history.

Thus the Psalms are pervaded by a principle of *reversion* which is important, not only in itself, but as affording the basis of an argument for the date of many of the Psalms.

[1] See Bishop Martensen, *Christian Dogmatics*, p. 14.

Prophecy is not sporadic and isolated. It is an organic development from a primitive sporule under the direction of a Divine Mind. The future stands in organic connection with the present and the past. Words are spoken, as if at random and before the time; they come back after many days. Strokes are added to the Martyr or Royal Image by a hand which lets the pencil fall, and does not resume for centuries the part of the picture which has last been touched. Threads of golden lustre are dropped, and generations elapse before they are taken up again, and woven into a tissue for which we see they were destined, and which would be incomplete without them. Thus the Protevangelion finds no exposition until the 91st Psalm, 'The young lion and the dragon shalt thou tread under thy feet.'[1] Thus in the 110th Psalm the principle of *reversion* leads us back to Melchizedek.[2] In this way, each great form and exemplar of the sacred history moulded by God recurs in its great essential principles. As time goes on, the language of Prophecy is thus perpetually being enriched. David, Sion, Jerusalem, Babylon, Edom, have as truly a symbolical sense, though they are washed in by the waves of History, as the Sacrifice and the Priesthood which come through the Levitical books from direct revelation. Indeed, all predictions of the future must adopt some such system of shadowing forth events by other events, constituted to be their types;—otherwise, they must be moulded in a mode of expression which would, almost of necessity, defeat one of the pur-

[1] xci. 13; *cf.* Gen. iii. 15. [2] cx. 4.

poses of Prophecy. The future is thus written in the dark but magnificent language of 'a function or form of the past dealings of God's Providence.'[1] 'The Hebrew Prophets,' says Bishop Lowth,[2] 'employ images taken from the history of past events which have a conspicuous place in their annals; and thus in colours which though different are very like, depict and illustrate the future by the past, the new by the old, the unknown by the known.'[3]

The feeling of Christians is that which was expressed by Mr. Coleridge to an honoured Israelite friend. 'Could I but make you feel what grandeur, what magnificence, what an everlasting significance and import Christianity gives to every fact of your national history!'[4] A book, therefore, like the Psalms, if it be Divinely pre-arranged, will naturally allow a considerable space for the facts of the history of the elder dispensation. Let us instance the 114th Psalm. The mere critic, from his point of view, may content himself with tracing its merely national application. He will expand Rosenmüller's argument. 'A brief narrative of the principal miracles which God wrought when He brought up the Hebrews from Egypt into the land of Canaan. A Paschal Psalm, sung with

[1] Edward Irving, *Morning Watch*, i. 157.

[2] *Prælect.* ix.

[3] Forgetfulness of this principle has led to strange assertions of the date and authorship of the Psalms. Thus a famous critic—Hitzig—attributes twenty-seven Psalms to Jeremiah, overlooking the *reversion* which characterises Prophecy. Of this we have one most remarkable instance in Jeremiah's life. That Prophet gives to Pashur the name of מָגוֹר מִסָּבִיב (māghōr mīssābhīybh), (Fear round about). But these words are a literal quotation from the 31st Psalm, which is thus shown to have been already in existence, and well known in Jeremiah's time. Jerem. xx. 3; Ps. xxxi. 13. See Appendix. Note B.

[4] *Miscellaneous Pieces*, p. 211.

the 113th before the Paschal Supper, as the Psalms from the 115th to the 118th were sung after it. It is excellently adapted for the purposes of that festivity.' But, those who have seen the element in Jewish history to which we have just adverted have found a more Christian and spiritual significance in the Psalm. In the *Purgatorio* of Dante,[1] that great and thoughtful poet places 'In exitu Israel de Ægypto' in the mouth of the spirits who see the shores of heaven from their bark; and a passage is cited from one of Dante's prose writings which showed that he read the 114th Psalm as the voice of thrilling joy, fitted for the lips of all who are emancipated from the bondage of sin, and therefore especially of those who, delivered from the bondage of the flesh, are passing into rest.[2] This, too, is the ground of a much more sure application of one of the noblest and darkest of all the Psalms, the 68th. 'It is,' cries Herder, 'the glorious summary of all God's marches from mountain to mountain, from victory to victory.'[3] The ascent of God for His Church, the royal rain of gifts shaken out upon it,[4] form a pledge and prelude of His manifestation in Christ, and of the fulness which He is to bestow. It is the application of the principle of *reversion*, which justifies the Church in singing the 68th Psalm upon Whitsunday, and which justified St. Paul in the exposition that he gives of it in the Epistle to the Ephesians.[5]

[1] Canto ii. 46.

[2] See Bishop Wordsworth on 1 Corinth. x.

[3] *Spirit of Hebrew Poetry*, pt. ii. ch. 3.

[4] גָּשֶׁם נְדָבוֹת תָּנִיף lxviii. 9.

[5] Ephes. iv. 8, 9, 10. The tasteless sneers of some critics against the 68th Ps. may be silently rebuked by

2. A further reason for the retention of Jewish words and ideas in the book which was destined to be the great Manual of the Christian Church may be gathered from a study of some passages in St. Paul's Epistles more especially.

The Jewish dispensation had been moulded and formed by the wisdom which knew what was in man. There was much in it which was beautiful and captivating, and which addressed itself to the best parts of human nature. 'The raciness of Old Testament piety,' writes Mr. Alexander Knox, 'especially in the inimitable and ever-blooming Psalms; upbraiding our Christian chilliness with a warmth which few even pretend to rival, and a happiness which in some modern divinity it has been a principle to discard; all this implied a system of things, and an instrumentality very unlikely to be wholly set aside. We must resolve [St. Paul's] concern [for the dissolution of Judaism] into some sense of its worth and benefit. His language on this has been the wonder of the Christian Church. Much passed through his mind of Jewish history, celebrations, prospects. The melancholy reverse of all that the Old Testament describes, and the Psalms exemplify, of God's own people filling God's own House with voices of joy, lowered before him like a night of clouds. If such his feelings, with what delight must he have penned Ephesians ii.? Every expression here gives evidence that the Gentile Church, as now contemplated by him, presented

the language of a learned Rationalist of the last generation. 'Jam verò caligare mihi oculos sentio: suspicor equidem ascensum in sublimius et cæleste sacrarium describi; sed nihil satis explorati habeo.' J. Dav. Michaelis, *Epimetr.* de Ps. lxviii.

delightful compensation for all that was to be parted with in the literal Judæa. It is here—I mean in the systematic transfer and establishment of all that was permanently useful and intrinsically valuable in Judaism, that I find the Apostle's mysterious sense of the calling of the Gentiles.' [1]

In the Psalms more especially we have in a concentrated form all 'that is thus permanently useful and intrinsically valuable in Judaism.' And, if this be so, we have no reason to wonder that the language should so far be tinged with Judaism.

(*iii.*) A third image under which the Church is represented in the Psalms is that of a *Bride*.

This image is one of the most conspicuous illustrations of that law of *condescension* in the language of Holy Scripture, under which God deigns to shadow forth His character and relation to us by terms derived from human feelings. Not only the thoughtful tenderness of paternal affection is constantly thus employed, but the strength, the ardour, the solicitude, the very jealousy of conjugal love.[2]

One marked feature in the Old Testament is the way in which this great idea is slowly elaborated.

[1] Alexander Knox's Remains, iii. 236–238, (abridged).

[2] 'In S. Scripturis descendit quodammodò in terram Deus . . . mortali similis—ἡμὲν δέμας ἠδὲ καὶ αὐδήν. Hanc allegoriam ἀνθρωποπάθειαν appellant. Neque sanè est ulla menti humanæ commotio, quæ non planè Deo tribuatur; nec minimum eæ, quæ multum terrenæ fæcis secum admistum habere videntur, iracundia, dolor, odium, ultio. Fieri non potuit, quin suas etiam in hâc veluti fabulâ partes ageret amor, isque vehementissimus.' —Lowth, *De Sacr. Poes. Hebr., Prælect.* xxxi. *De Cantico Salomonis Argum. et Stylo.* Lowth proceeds to show that the image referred to in the text is an example of Aristotle's *Analogical Metaphor*. Four terms being proposed—1 : 2 as 3 : 4, and the terms can be interchanged. Thus (1) God is to 2 (the Church) as (3) the Husband to 4 (the Wife). 1 is 3 of 2 as 2 is 4 of 1.—Arist. Poet. cap. xxii.; Rhet iii. 3.

God's love is early imaged by that of spousal affection. 'Thou shalt worship no other god: for the Lord, Whose name is Jealous, is a jealous God.[1] Idolatry is spiritual fornication or adultery. The sweet and solemn idea of God's spousal love clothes itself in poetry, more especially in the 45th Psalm:—

> Thy throne, O God, is for ever and ever.[2]
> Upon Thy right hand did stand the queen in gold of Ophir.
> Hearken, O daughter, and consider, and incline thine ear;
> Forget also thine own people, and thy father's house.[3]

After its first prominent use in the Psalter, this image fastened on the popular mind, until it was worked out in the Song of Songs, that 'noble and gentle history,' with its 'types and echoes of the actings and emotions of the highest Love . . . foreshadowings of the infinite condescensions of Incarnate Love.'[4] It was referred to by Prophet after Prophet.[5] In Hosea the Song of Songs is given back in sighs.[6] Hence follows in the New Testament all that wealth of allusion to the Marriage Feast, to the Bridegroom, to the Bride, by the Baptist, by St. John, by St. Paul, by Christ Himself.[7]

[1] Exod. xxxiv. 14; cf. xx. 5.

[2] Let us note that if the authority of Gesenius be against this rendering, that of Rosenmüller is strongly for it. *Historically*, 'because there is no reason for doubting that even the more ancient Hebrews looked upon Messiah as having a nature greater than human.' *Grammatically*, because it is most natural to take אֱלֹהִים as vocative. See below, p. 199.

[3] *vv.* 6, 9, 10.

[4] See *Introduction to the Song of Solomon*, in the *Speaker's Bible*.

[5] See Isaiah liv. 5; lxii. 4, 5; Jerem. iii. 1–20; Ezekiel vi., xvi., xxiii.

[6] 'In the Hebrew canon of Scripture the Prophet Hosea follows next, in order of time, after the Book of Canticles.' Bishop Wordsworth, *Commentary upon the Minor Prophets*. See Appendix. Note C.

[7] St. Matt. ix. 15; xxii. 1, 2; St. John iii. 29; 2 Cor. xi. 2; Ephes.

If this view of the Psalter be true, we have in these three images the Church as God's City, Kingdom, Bride; her visibility, organisation, and unity.[1]

To those who thus feel, the 132nd, 133rd, and 134th Psalms will be no merely historical or national strains. They assume an abiding import. They are not beads strung at random. In the first, we have the Priesthood of Christ; in the second, we have the Body of Christ, the Church in its unity, the drops of grace, flowing down to the least and lowest through a fixed and appointed channel. In the last, we have the voice of the people and the Benediction of the ministry. The 132nd Psalm ends, as we have seen, with words which speak of the Messiah under the image of the Aaronic priesthood;

> On Himself shall His crown flourish.

In the 133rd is one of the most beautiful images in the Psalter—an illustration of the blessings of unity, drawn by one who had looked upon the mountains with the eye of a poet, as well as upon the sanctuary with the eye of a saint. For thus he speaks of the grace which lights upon and blesses souls through a common priesthood and common ordinances:—

v. 22–32; Apoc. xix. 7; xxi. 2; xxii. 17.

[1] 'The very rapidity with which ἐκκλησία acquired its new meaning is a proof of the life and grace which, from the first, the thought of communion with one another must have exerted on the minds of the earliest believers. Some indication of the transition is traceable in Hebrews ii. 12, where the words of Ps. xxii. 22 are adopted in a Christian sense.' בְּתוֹךְ קָהָל Ps. xxii. 22. ἐν μέσῳ ἐκκλησίας, LXX. and Hebrews ii. 12; 'In medio ecclesiæ laudabo Te,' S. Hieron. Cf. xl. 9, בְּקָהָל רָב, ἐν ἐκκλησίᾳ μεγάλῃ, LXX; 'In ecclesiâ multâ,' S. Hieron.] Jowett, *Epistles of St. Paul*, i. 40.

Behold, how good and how pleasant,
The dwelling of brothers all at unity.
As the oil, the precious oil, on the head,
Descending on the beard, the beard of Aaron,
Descending on the hem of his robe.

The dew which falls on the parched hill of Zion may fitly be called dew of Hermon; for the great mountain is constantly gathering and sending off clouds which float down thither, and the melting snows produce a vapour which is taken up and falls there. Well may men use this Psalm when a new church is consecrated—with deeper enjoyment if they see the full meaning of the image:—

As the dew of Hermon which is descending on the mountains of Zion.[1]

The exquisite beauty of the Ritual in the 134th Psalm is often unperceived. Two separate threads of devotion may be disentangled in it. The first is the blending of many voices early in the morning, as the faithful ascend the hill of the Lord. Its sound is wafted onward in unison, and through the gates the Hymn comes to the waiting priests.

Behold, bless ye the Lord, all ye servants of the Lord,
Ye who stand in the house of the Lord in the nights,
Lift up your hands in holiness,[2]
And bless ye the Lord.

The choral song draws out a response. The answering

[1] כְּטַל־חֶרְמוֹן שֶׁיֹּרֵד
(k'tăl-chĕrmōn shĕyyōrēdh)
עַל־הָרְרֵי צִיּוֹן
(yăl-hăr'ărēy tsĭyyōn).—Psalm cxxxiii. 3.

[2] שְׂאוּ־יְדֵכֶם קֹדֶשׁ
(s'ū-y'dhēkhĕm kōdhĕsh) cxxxiv. 2.

Benediction is chanted, and the people collectively are blessed as one man.

> Bless Thee the Lord out of Zion,
> The Maker of Heaven and Earth.[1]

II.

At the close of a discussion like the present, we are constrained to compare the conception of the Church as it has been drawn by Pearson[2] with the current theory of the Church. Anglicans believe the Church to be a great human society, composed of visible elements, under an invisible King. Romanists believe it to be a great society, composed of visible elements, under a visible King. Many of our Separated brethren believe it to be not a visible society at all, but an invisible society under an invisible King.[3] If we were arguing against the pretensions of Romanists, we might easily answer their favourite appeal to the grandeur of their conception of a Church with a *visible* Head. Which is the grander of two columns—one which rises from the ground a few feet, and is crowned by a figure which we can examine minutely, or one which should tower up so high that its top would be almost lost in the upward distance?

Let us speak of the harm and the good of the popular view.

The harm is that it leads to self-contradiction intellectually. Many good men who support it say—'We look

[1] Delitzsch, *Commentary on the Psalms, in loc.*

[2] See beginning of the Lecture.

[3] See a Charge delivered in 1875 by the Bishop of Winchester.

round Christendom. We pronounce ourselves, we vaunt ourselves, to be sectarians. We Baptists are Baptist, we Methodists Methodist, we Episcopalians Episcopal, sectarians.' The remedy for this is a strange one. A grand gathering of sectarians is announced. They meet for a few days on what is called an undenominational platform. And then, after certain meetings and speeches, they go back—the Baptist to be Baptist still, and the Episcopalian to be Episcopal still. That is to say, they go back to admitted and glorified sectarianism.

Further, this notion leads to something worse than intellectual contradiction. It leads to spiritual deception.

What should the language of true Christians be, in sight of our miserable divisions—in sight of Christendom rent asunder, here by the arrogance of Rome, there by the narrowness of sects? Should it not be this? The seamless robe of Christ is torn. Whether we belong to the East or West, whether we call ourselves Lutherans or Calvinists, whether we are members of the great Reformed Anglican Church, or separated from it, we have sinned. Sometimes by persecution, as one or other party had power. The Roman Catholics, indeed, pre-eminently so. Yet be it not forgotten that the calm and accurate Hallam spoke[1] of intolerance as the 'original sin' in which the Reformed Churches were cradled. Sometimes by the narrowness which was far more of the heart than of the intellect. By the nails of our passions and the thorns of our controversies we have torn it.

This should be our confession. But the theory of the

[1] *Constitutional History*, I. ch. ii.

Evangelical Alliance would lead us to exclaim, 'We have not been guilty of this great sin, we or our fathers. The robe is not rent at all.' [1]

I need only add three things: (1) The very word Alliance implies a contradiction of unity. Separate nations or Powers, which never can or will be united, enter into alliances. But the Church is one. (2) This view leads to a novel idea, and a newly understood, if not newly expressed, Article of the Creed. (3) We cannot pass from our system, either to Rome as she was in the Middle Ages, nay, thirty years ago, or to Nonconformity as it was at the Reformation. The first has altered Theology and organisation; the second has altered Theology.

Yet the conception of the Evangelical Alliance is not without theoretical grandeur, or the fact without practical good.

It is the witness of holy men to the inestimable blessing of unity. It is the confession, in the sight of men and angels, of all that is noblest in sectarianism, sick of itself, and desirous of being healed of its chronic disease.

In great gatherings of long-sundered religious communities (such as that which took place at New York a few years ago) men feel the pulsations of a larger life. 'How,' asked Arnold, 'is it possible to teach boys who have never seen the sea?' How is it possible, we are tempted to cry, to get men to grasp the idea of unity who

[1] I feel how much of the last and following page is due to an article in *The Church Journal and Gospel Messenger* (New York), by my gifted friend, the Rev. Hugh Miller Thompson, D.D.

have been brought up within the narrow boundaries of a sect, and have never seen the vast expanse of the universal Church? But, in such gatherings, men's souls rise above the valleys within which they have been girded, and beyond the villages which have bounded their conceptions. They see for a moment, with the Korahite Psalmist, that the praise of the city is inseparable from that of its Architect and Founder.[1] They catch a glimpse of the shining of the ocean. They see the crown of light over the City of God. The old Song of the Upgoings rushes to their lips:—

> I was glad because of those saying to me,
> 'To the house of the Lord we will go.'
> Standing have been our feet in thy gates, O Jerusalem!
> Jerusalem that is builded as a city which is compact together.[2]

Jerusalem and Sion become living and real. They find that the old words are deep and burning still. 'Very excellent things are spoken of thee, O City of God!'[3]

If we stand aloof from such schemes, and feel a profound distrust of such theories, it is right for us to consider in what spirit we ought to do so. Not with words of taunting and bitterness. Not, as St. Peter says, 'speaking evil of spiritual glories.[4] It may not always be easy to discuss with becoming meekness theological systems which, though historically young, are already super-

[1] '*Great is the Lord, and greatly to be praised in the City of our God*' (Psalm xlviii. 1). 'Laudaturus ædificium incipit à laude Architecti; magnificentia Dei, unde laudandus est, conspicitur in ecclesiâ' (Bellarm. *in loc.*) This is St. Paul's thought: ἵνα γνωρισθῇ . . . διὰ τῆς ἐκκλησίας ἡ πολυποίκιλος σοφία τοῦ Θεοῦ, Ephes. iii. 10.

[2] Psalm cxxii. 1, 2, 3.

[3] Psalm lxxxvii. 3.

[4] δόξας βλασφημοῦντες, 2 Pet. ii. 10; S. Jud. 8.

annuated. But, at least, when we see noble aims, high gifts, heavenly works, deep faith, pure lives, holy deaths—when we name Chalmers, Macleod, Livingstone—we will bless God for His grace in His servants, and abstain from personal judgments.

If we be asked what hope we have, surrounded, as we are, by a sectarianism which grows more sectarian, and a tradition of separation which becomes more inveterate, we can only say that we turn to the prayer of our Great High Priest: 'Neither pray I for these alone, but for them also which shall believe on Me through their word; That they all may be one; as Thou, Father, art in Me, and I in Thee, that they also may be one in Us; that the world may believe that Thou hast sent Me.'[1] Volumes are written upon the Philosophy of Religion. Successive systems lay hold of the youth of a great University for one or two generations of students. The older among us remember days when the philosophy of some particular preacher appeared to be the formal Philosophy of Religion. 'Systems having the appearance of universal knowledge have a tendency to engender acquiescence.' Each system has risen upon the death of a successor, to go down on its turn before a subtler and keener edge;—it holds the shrine by a precarious tenure, like

> The priest who slays the slayer,
> And shall himself be slain.

Volumes of evidences are written, convincing in themselves, but which do not convince. Yet the proof of proofs

[1] St. John xvii. 20, 21.

— the Unity of which our Lord spoke as the argument whereby to extort the world's belief—*that* Christendom can scarcely show. 'But,' it will be said, 'Christians are one invisibly. They are bound by threads too fine to be seen by worldly eyes, by cords which are as light as air and as strong as adamant.' Thank God, there is a truth in this. But the unity of which Jesus speaks is visible. It is a unity which even the world can see. If we were as the Angels of God; if we were disembodied spirits; if we had the sight which, as some assert, can perceive the flame which runs along the magnetic threads that go from heart to heart; this invisible unity might be enough. But it was of material and concrete beings, who see through eyes of flesh, that our Lord asked that by the sight of the unity of believers they also might be brought to believe. And therefore an invisible unity is *not* enough.

III.

For us, the Psalter, with its grand anticipations, with its predelineations of the Church, speaks out against the notion that Christ was to become Incarnate merely to teach a doctrine or found a school of philosophy. The Christian Church is in the Psalter as really as Christ, the Body as really as the Head. Still there is one standing before us who looks up with eyes of loving admiration, and exclaims יְסוּדָתוֹ (y'sūdhātho), 'His foundation is in the holy mountains.' The City of God—that City of which we are all citizens in so far as we are Christians—is no airy sketch, no unsubstantial form. It is not a chain of Lecture Rooms or Sunday Schools—a democracy swayed

by rhetoricians. It is the 'grand Church,'[1] the 'people of strength,'[2] the city that is 'compacted together,'[3] the 'city of strength,'[4] 'the city of the Lord of Hosts, the city of our God.'[5] That city is built up by its citizens. 'Ipsi sunt lapides, qui sunt cives; lapides enim vivi sunt.'[6]

Thus the Psalter has varied tones. Some prophesy of Christ Risen and Glorified. Some, we have dared to affirm, are the voice of His agony or triumph. Some contain the germs of great dogmas. Some, as their name implies, are for thoughtful meditation. Some have words of fire for the praises of God. Some are cries of penitence. But there is one continuous strain, ever prophesying of the Church and of the relation of the individual soul to it, and through it to God—of grace, which is, indeed, intensely personal, but which is bestowed upon the individual as a member of a favoured city and a great organisation.[7] There are certain images recurring again and again. We might well wonder at their meaning being hidden from the spiritual perceptions of good men, if we did not know what local influences are round the sectarian

[1] בְּקָהָל רָב *ἐν ἐκκλησίᾳ πολλῇ*, LXX; '*In ecclesia grandi*,' S. Hieron. Psalm xxxv. 18.

[2] עַם עָצוּם *Ibid.*

[3] שֶׁחֻבְּרָה־לָּהּ יַחְדָּו, cxxii. 3 (חָבַר Pual of חָבַר), is understood by Gesenius of a city joined together after ruin. But nearly all versions and authorities are against him. *συνάφειαν ἔχουσα ὁμοῦ*, Symm.; *ἧς ἡ μετοχὴ αὐτῆς ἐπὶ τὸ αὐτό*, LXX; 'Quæ conjuncta sibi est una,' Rosenm.; '*Which is bound together in its houses, i.e.* whose houses stand closely together,' Fuerst.

[4] xxxi. 21. [5] xlviii. 1, 8.

[6] S. Augustin. *Enarrat. in Ps.* lxxxvii.

[7] Five words (Psalm xxxi. 21) contain *in nuce* the whole theological doctrine of grace, and the relations of the personal and ecclesiastical in religion: (1) Grace is *supernatural*, הִפְלִיא 'He hath miraculously wrought.' (2) *Gratuitous*, חַסְדּוֹ 'Mercy of benignity.' (3) *Personal*, לִי '*His* grace to *me*.' (4) In the *Church*, בָּעִיר מָצוֹר 'In a city of strength.'

life. There are times when the keenest eyes cannot see St. Paul's in the fog. These images tell us of a Community, attractive, popular, peaceful, universal. It is the old dispensation transformed and glorified. Its origin is pointed out by Sion and Jerusalem;—its organisation and objectivity by the city of God; its splendour, sway, and union under Christ its Lord by the Kingdom. It is true that for every soul religion is a personal thing; that without conscience feeling a burden, and faith laying it on a Saviour, we can neither fitly sing the Psalter below nor chant the new song above. But do not let us say that nothing, after all, is lost by the Christian *incivisme* which drops out of sight this element in the Psalms. Every Article in the Creed neglected or denied, like every Article exaggerated, has its revenge. There are often for communities four degrees in the descent:—No dogmatic Christianity, no historical Church, no historical Christianity, no Christianity at all. If we lose nothing else, we lose the courage given by the sense of being members of a great host, with a glorious history and magnificent prospects. In 1859, after Magenta, a vast army marched through a country thickly covered with shrubs and small trees. As the soldiers plodded wearily on, none could see more than a few hundred comrades on the right or left. Then at last a vast open plain was reached; instead of marching, corps after corps, they were deployed across the plain simultaneously in line of battle. The setting sun gleamed upon miles of burnished arms and glittering standards; and the eye of every soldier flashed and his cheek flushed at the magnificence of the spectacle. They

were really as strong and as close before; but each fraction had a depressing sense of isolation. They now became aware of their strength. The next day was Solferino.[1] Such courage is given to the soldier of Christ by the visible unity of the Church to which he belongs. And the Psalter is the music of that great host as it marches on to victory. Psalm after Psalm peals grandly out of the Kingdom, the City, the Bride—of Sion and Jerusalem. One string is mute or broken for those who do not bear within them the idea of the living Church. For such, as they read, or hear, or sing, one great thought fades into the shadows of the past; subsides into the dust of antiquarianism; falls back into the pigeon-holes of history; recedes from the Catholic, the Spiritual, and the Eternal, into the local, temporary, sectarian, and national. The accomplishment shrinks into the type, the reality into a distant memory. 'See,' cries St. Augustine, 'of what city he sayeth that very glorious things are spoken of it. The earthly Jerusalem is destroyed. It has endured the violence of its enemies; it is laid even with the ground; it is not what it was; it expressed the image of what it was to represent, and passed away like a shadow.'[2] Psalm after Psalm (pre-eminently the 46th, the 48th, 87th, 122nd, 133rd) bears witness to the Church. As we hear, our hearts may pass onward from the historical Jerusalem, the Church Militant, to the city of the Living God;—and upward to the Church Triumphant, to Jerusalem the Golden, to

Where beyond these voices there is Peace.

[1] Duc d'Harcourt, *Speech at Falaise*, 1875. [2] *Enarrat. in Ps.* lxxxvii.

LECTURE VI.

Thy kingdom is an everlasting kingdom.

מַלְכוּתְךָ מַלְכוּת כָּל־עֹלָמִים

PSALM cxlv. 13.

Ψαλμὸς . . . Ἐκκλησίας φωνή . . . οὗτος τὰς ἑορτὰς φαιδρύνει.
St. Basil, *Homil.* in Ps. i.

A TRAVELLER has observed that the great Cathedral of Damascus is still standing. But the Christian Church has been turned into a mosque. Over one magnificent portal remains legibly inscribed in Greek characters the thirteenth verse of the 145th Psalm, with the addition of one single word—

Ἡ βασιλεία σου, Χριστέ, βασιλεία πάντων τῶν αἰώνων.

There stands the clause, in letters unobliterated by time or hostile hands; unheeded by the haughty ignorance of the Moslem; saddening, for the moment at least, every Christian who can read it as he passes by, 'Thy Kingdom, O Christ! is an everlasting Kingdom.'[1]

This inscription at least affords evidence how those who reared the Church interpreted and applied the 145th Psalm, and with it many other parts of the Psalter. It was for them an act of worship addressed to our Incarnate Lord. To one employed in the task which occupies us at present

[1] Tristram, *Holy Land*, p. 618.

the question may naturally occur—Is the interpretation to which this inscription gives evidence driven from the intellectual and spiritual world by criticism? Does the Theology from which the application issued belong to a fallen cause, like the Church over which it is engraved?

The Christian life has two aspects. One concerns the Christian as an individual soul, the other as a member of the Christian community. And the spiritual life of this community expresses itself in appointed seasons, in services of worship, in churches appropriate to such seasons and services. We have found in the Psalter abundant witness to the Christian character, and to the Christian Church. Can we discover in it a correspondent witness to Christian worship: *i.e.*, both to the adoration of our Lord himself, and to the general system of worship which the Church connects with that adoration?

I.

Before entering directly upon the answer to this question, we should observe that the Psalter is a witness to the reality of the spiritual world, and to the reality of religion in the more general and indefinite sense of the word.

Many of us are living in an atmosphere where conjecture is, for the present, running in an opposite direction. The course of philosophy, it is whispered, tends not so much to the refutation as to the reversal of the teaching of the Bible. For the summary of the view of Man's condition in Scripture is that it is a *fall*; the summary in modern philosophy is that it is a *rise*. The Bible

doctrine is that man has descended from a higher state; the doctrine of historical and positive truth is that he has ascended from a lower state. And in so doing it is urged that scientific enquiry has made the world poorer and richer; poorer by the annihilation of the sunlit dream of Paradise, richer by the refutation of the sombre drama of the Fall. But with the same stroke of his pen which dissipates the possibility of the Fall the philosopher has also cancelled the whole idea of necessity for redemption. The Tree of Calvary is uprooted with the Tree of the Knowledge of Good and Evil. As the first Adam melts into the mist of legend, the Second Adam is dispossessed of His Throne, and is only a single sufferer bleeding upon a Cross. And there is reason to believe that progressive thought will banish illusion after illusion, until the glorious Minster, surmounted by its cross, shall be saved from becoming as ruinous and deserted as the Temple of Jupiter at Ostia, only upon the ignominious condition of lending itself to public utility as a lecture-hall or museum.[1]

Now the Psalms are, to take them at the lowest, an evidence of the existence of a spiritual world. Some in this audience will remember the beautiful proof, by the present Dean of St. Paul's, of the existence of a world of music from the existence of faculties for music, and its application to this part of my present subject. More than two hundred years ago a great English divine, Dr. Jackson, argued upon the same line. 'We may feel the pulses of our Psalmists' passions beating in their

[1] See Mr. Martineau's Address at Owens College upon Materialism.

ditties, if we would lay our hearts unto them. As ethnic poets' passions, expressed in their writings, bewray their experience in such matters as they write of; as of their delight in love enjoyed, or of earthly sorrow for their exile, death of friends, or other like worldly crosses; so do these sacred ditties witness their penmen's experience in such matters as they profess—as of spiritual joy, comfort, fear, confidence, or any other affection whatever.' And he proceeds to argue that, when we compare Ovid's Elegy to Augustus with David's penitence or yearning after God, the last implies *reality* of desire and of object quite as much as the first.

It should be remembered that Man brings into the world and bears about with him a Prophecy as well as a History. We are told—and some of us are content to acknowledge that we are at least unable to contradict the assertion—that Man has a natural history written on the nipple of his breast, and on the bead of flesh which represents the folding of the ear that belonged to his distant progenitors. But he also brings into the world with him a Natural Prophecy. It is asserted that all our faculties are the outcome of the slow, sure fitting of our organisation to our circumstances. Yet the lowest savages have a brain, and with it a capacity, indefinitely beyond their present wants. And we, 'the heirs of all the ages,' have spiritual capacities, yearnings, possibilities, for which the present and the visible afford no adequate satisfaction. Our Natural History may be written in flesh and muscles; our Natural Prophecy is written on the pathetic pages of prayers and rituals. To this Prophecy there are

witnesses in many lands. We shall know its import more accurately when a great philologist of this University shall have carried out his gigantic task of translating the Sacred Books of the great and original religions which profess to be founded upon such Books. The promised translation of the Hymns of the Rig-Veda, with explanations to enable those who are unacquainted with Sanskrit to understand the thoughts of the Vedic poets, will afford materials for a comparison with the Psalter, of which I can say nothing. Yet thus much may safely be asserted. It has been said that there are four words of man as man. In one he declares the primary fact given to him in consciousness, and incapable of other proof—'I am.' In one he asserts his power of moral determination—'I can.' In one he sums up his conviction of an ultimate law from which there is no appeal, the august conception of virtue and duty—'I ought.' In one he states a fact which no outward impediment can change or constrain—'I will.' Surely there is a fifth utterance of man as man, whether it be expressed as a verb—'I pray,' or abbreviate its yearnings in one touching cry—'My God!' For if the tree of our poor humanity has roots that go down deep 'below the cabin of the savage,' even to the lair of the brute, yet aloft it has tendrils that uncurl themselves and stretch forward to a mysterious light. Of this Natural Prophecy, this yearning after the Eternal, there is surely no such record as the Psalter. Think of those words of the 73rd Psalm:[1]—

[1] *vv.* 23–26.

And I—with Thee, O God! I am always,
Through the extension of the days.[1]
Me—my hand holden—Thou wilt guide along
With counsel sweet and strong;[2]
And, when life lies behind,[3] take me therefrom
Magnificently home.[4]
Whom have I in the boundless heavens above?
On earth, what other love?
Faileth and is foredone my flesh and heart.
Rock of my heart,
And portion evermore, O God, Thou art!

II.

But the purpose of the present Lecture is to consider the witness afforded by the Psalms (i.) to the worship of Christ, or (ii.) in forms and conditions specifically Christian.

i.

The worship of Christ in the Psalter is unequivocally recognised by the New Testament. The Author of the Epistle to the Hebrews, in his 1st chapter, quotes two addresses to God. The first is from the 45th Psalm:—

Thy Throne, O God, is for ever and ever.[5]

It is, indeed, urged that the translation adopted by the Apostolic Writer is untenable, and the great authority of Gesenius is triumphantly quoted. For Christians there is,

[1] תָּמִיד (tāmīyd), Psalm lxxiii. 23.

[2] בַּעֲצָתְךָ (bă'ătsāth'khā), *v.* 24 The root, יָעַץ, implies a notion of command.

[3] אַחַר (ăchăr).

[4] כָּבוֹד תִּקָּחֵנִי (kābhōdh tikkāchēnīy). כָּבוֹד in acc. *adverbially* (Gesen.), *μετὰ δόξης προσελάβου με*, LXX. On תִּקָּחֵנִי, see note in Lecture III. p. 110. It is the verb used of Enoch and Elijah.

[5] Hebrews i. 8; *cf.* Psalm xlv. 6.

of course, no appeal from the New Testament. But Rosenmüller may teach us that on critical principles we have no reason to be ashamed. 'Our poet,' says that scholar, 'calls the King whom he glorifies *God*, not as a supreme magistrate, but because he really conceived Him to be a greater than human monarch, which the mention of eternity also denotes. Gesenius, indeed, denies that the more ancient Hebrews had any such opinion of the Divinity of Messiah, and contends that the conception was introduced by the later Jews, not very long before the Birth of Jesus. He interprets the place in the 45th Psalm as follows:—

כִּסְאֲךָ אֱלֹהִים עוֹלָם וָעֶד (kĭs'ăkhā 'ĕlōhīym ʿōlām vāʿĕdh).

"Thy Throne of God," *i.e.*, Thy Divine Throne, the throne on which God hath seated Thee, "shall be eternal." Aben-Ezra compares, "Then Solomon sat on the throne of the Lord as king" (1 Chron. xxix. 23). But no one can possibly deny that the sentence runs more easily if we take *Elohim* as a vocative than if we adopt the interpretation of Aben-Ezra and Gesenius. Nor is there any reason for doubting that the more ancient Hebrews conceived the Great King, who, they supposed, would bring with Him the world's golden age, to be of a nature more than human. Such a way of thinking was far more suitable to the minds of men in remote antiquity than to the soberer and more rational cast of later contemplation.'[1]

The second passage from the Psalter in which the

[1] *Scholia, in loc.*—On the part of the citation from Psalm xlv. in Hebrews i. 9, the following note will be useful:—'Παρὰ τοὺς μετόχους σου. Schoettgen well observes that, if Christ were God only, He would have no fellows or associates. Since, therefore, His fellows are spoken of, He

Epistle to the Hebrews recognises the worship of Christ as God in the Psalms is taken from the 102nd Psalm, where the abiding character of Messiah's kingdom is hymned in lofty strains as a consolation for the shortness of human life and the vanity of things created.[1] 'And, Thou, Lord, in the beginning hast laid the foundation of the

must be either man or angel. But He is not an angel, because He took the seed of Abraham; and He is the son of David, and therefore human as well as divine. The superabundant unction of the Messiah is in reference to the special manner in which the High Priest was anointed with the holy oil. It was poured upon his head (Exod. xxix. 7; Levit. viii. 12; comp. Ps. cxxxiii. 2), and ran down upon his beard, even to the skirts of his garments, whilst the ordinary priests were only anointed by sprinkling. Thomas Goodwin says, "Secundani Sacerdotes tantum adspergebantur oleo isto unctionis admixto sanguine qui erat super altari (Levit. viii. 30). Hinc *Sacerdos Summus* in fonte legitur *Sacerdos unctus* (Levit. iv. 5). Jonathan habet; *Sacerdos magnus vel summus*. Diserte Aben-Ezra; *Sacerdos magnus ipse est Sacerdos unctus*. Lyranus adhuc clarius; *Sacerdos unctus est Sacerdos magnus, quia inferiores Sacerdotes non ungebantur*. Per hoc denotata fuit unctio nostri Salvatoris, *uncti oleo alacritatis supra consortes suos*, Ps. xlv. 8. Unctus fuit supra consortes suos *extensive et intensive*. *Extensive*, nam etsi Aaron fuerit Sacerdos unctus, Saul rex unctus, Elisa propheta unctus, Melchizedek et Rex et Sacerdos, Moses Sacerdos et propheta, David Rex et Propheta; nemo tamen nisi solus Christus, Χριστός, משיח, simul et Rex et Sacerdos et Propheta fuit. *Intensive*; Ipse est *unctus*, nos *adspersi*; Ipse plenus gratiâ, et veritate, nos ex Ipsius plenitudine accipimus gratiam pro grâtia, χάριν ἀντὶ χάριτος; Joh. i. 14–16. Et omnes Christiani, præprimis *ministri*, sunt Χριστοῦ εὐωδία τῷ Θεῷ, *fragrantia Christi Deo*; 2 Cor. ii. 15." (*Moses et Aaron*, pp. 77, 78).'

[1] 'This Psalm cii. looks forward to the time when the 'heathen shall fear the name of Jehovah, and all the kings of the earth His glory' (*v.*15). And also, 'When the peoples (עמים *plur.*) are gathered together, and the kingdoms, to serve the Lord' (*v.* 22). In other words, it is Messianic in its consolatory exhortations. The application of *vv.* 25–27 to the Divine Messiah is no forced interpretation. Jacob had foretold that 'to Him should the gathering of the nations be.' The Targums of Onkelos, Jonathan, and Jerusalem, with one consent, interpret Jacob's prophecy concerning SHILO, of the Messiah; as also of the Babylonian Gemara, *Sanhedrim*, col. 970 (Ugolin. Thes., vol. 25), where a variety of opinions are given as to Messiah's name,

דבי רבי שילא אמרי שילא שמו
שנאמר עד כי יבא שילה

'The disciples of R. Sila said, *Shiloh is his name, for it is said, "until Shiloh come."*' See also *The Messiaship of Jesus*, by Alexander M'Caul, D.D., pp. 142–145. Both these notes are taken from Mr. M'Caul's profoundly learned *Commentary on the Epistle to the Hebrews* (pp. 21, 22), a book which few living men can be competent to criticise.

earth.'[1] The Church is thus taught the principle of referring to Christ certain Psalms which are yet addressed to God.

The Psalter leads to the worship of Jesus indirectly and directly, (1) by way of general preparation, and (2) by a special provision which runs through it.

1. The *general preparation* consists in that tone of tender condescension which permits the glorious God so often to allow Himself to be spoken of in the Psalms under attributes derived not only from the affections, but even from the corporeal portion of our humanity. The greatest of ancient Theologians are full of warnings against erroneous and degrading conceptions derived from such expressions. 'Whatever of mere corporeal similitude,' writes St. Augustine, 'occurs to you when you think of such passages, *abige, abnue, nega, respue, abjice, fuge.*'[2] 'The essence of the Divine Nature,' concludes John Damascenus,[3] 'ought not to be represented, since it never was revealed to mortal eyes. But He permits the Son to be figured, because He took upon Him our nature, our natural body, the form and colour of our flesh.' And St. Jerome warns ordinary readers against degrading the magnificence of God by referring passages in which these symbols occur to human imbecility. We read in the Psalms of the wings, the hand, the eye, the foot, the face of God. But wings are mentioned, which we have not, to save us from mistake, and symbolise Providence, while the face symbolises knowledge. 'God,' he adds, 'is all eye, all hand, all foot. All eye, because He sees all

[1] Hebrews i. 10; cf. Psalm cii. 25, 26, 27. [2] *Epist.* cxx. 13.
[3] *Orat.* III. *De Imaginibus.*

things; all hand, because He works all things; all foot, because He is omipresent.' This feature in the Psalms might be mistaken superficially for anthropopathy or anthropomorphism. But it is one of tenderness and childlike feeling, not of Creed, which would be utterly inconsistent with the pure spirituality of Hebrew faith.[1]

2. It will be seen that this beautiful and loving condescension in speaking of God forms a general preparation for the worship of the Incarnate Lord, a framework to which it might be fitted when the fulness of the times was come. But a *special provision* for the worship of Jesus occurs in the Psalter.

The so-called *Adonaic style* in the Psalms is the special sign of the worship of Christ. The Hebrews call Adonai the 'key' by which access is opened to Jehovah; the 'treasure' in which God's gifts are laid up; they teach that He is the great steward, that no one can approach Jehovah but by Adonai. So the cry in the 51st Psalm—

O Lord, Thou wilt open my lips,[2]

is addressed to אֲדֹנָי, ('ădhōnāy). This name, which, when we read with a believing Jew, we pronounce instead of the tetragrammaton, thus exactly fulfils the deep saying of St. John, 'The Only Begotten Son, Which is in the Bosom of the Father, He and no other (*ἐκεῖνος*) hath interpreted and expressed Him (*ἐξηγήσατο αὐτόν*).'[3] This conception

[1] On the prayer, 'Bow down thine ear to me' (Psalm xxxi. 2), Hengstenberg remarks how for old believers, God, as it were, took flesh in such prayers before the Incarnation. He distinguishes between the anthropomorphism of devotion and that of intellectual conviction—the anthropomorphism which is emotional and that which is dogmatic. Hengstenberg was anticipated in this line of thought by Jackson.

[2] *v.* 15.

[3] St. John i. 18.

answers with wonderful closeness to the Church's prayers, addressed to the Father through Jesus Christ our Lord.

It may be said, with one important qualification, that Adonai in the Psalms is a peculiar title of the Son of God. It is not, indeed, so peculiar as Logos in the New Testament; for it frequently refers to the Godhead or to the Divine Nature. When used in this more extensive sense, Adonai is to be considered as equivalent to the ineffable name of God, unless the context limits it to the Son. 'In many passages both names are expressed, and in all these places Adonai refers to the Son, the tetragrammaton to the Father.' 'יְהוָה אֲדֹנֵינוּ, (y'hōvāh 'ădhōnēynū), God our Lord,' continues Jackson, 'was the peculiar title of God the Son, or God to be manifested in our flesh.'[1]

Thus the direct worship of Jesus, as the Eternal Word and the Incarnate God, is prepared for in the Psalter.

ii.

When, however, we speak of the Witness to Christian Worship in the Psalms, we do not limit the term to direct adoration of Christ. We understand it as including the whole of the general system of worship which radiates from, and is connected with, that adoration.

The first two Lectures of this series were occupied with the Messianic interpretation of the Psalter. That established, this follows as a corollary.

The Christian seasons, and the use of sacred songs exquisitely appropriate to them, have thus been provided for by anticipation. The Prophecy is cast in the form of

[1] See Appendix. Note A.

a Ritual; the Prediction is a Liturgy ready made. Given the Life, Death, and Glory of the Son of God; given also the existence of the Church as a community, with an outward expression as well as an inward character;—then the prophetic songs are also at the same time Church songs. The best practical proof of this is simply to turn to the 'Proper Psalms on Certain Days' appointed by our Church to be used on Christmas, Good Friday, Easter, and Ascension Day.[1]

Applications of this kind may not rarely be suggested by the very *order* of the Psalms.

In speaking of such an order it is impossible to avoid feeling how surely the charge of mysticism will be raised. About two hundred years ago, in the Sorbonne itself, under the influence of the school of Calmet, the following propositions were accepted as undeniable: 'In the collection of Psalms it is useless to look for any order, either of subject-matter or of time. The ancient fathers, Hilary, Augustine, and the rest, wasted labour in looking for any such order in the present arrangement of the Psalter.' For such readers the Psalms are little more than irregular pieces of devotional Poetry. A few are to be literally interpreted of Christ, at least in detached passages; but with this one (no doubt very important) exception,

[1] The list might, of course, be very largely increased. Most readers of the Bible, for instance, would at once point to the 72nd and 87th Psalms as appropriate for the Epiphany. For the Advent season, again, they would turn to the glorious and terrible octave from the 8th to the 15th Psalm. For these Psalms, like the seals, trumpets, and vials in the Apocalypse, end with an anticipation of glory in the 15th Psalm. And each of the intermediate Psalms is a vision of Judgment from different points of view; sometimes on the nations, sometimes on prosperous godlessness, sometimes on the persecutors of the Church, sometimes on hypocrisy.

they are to be referred to the accidents of the lives of the Psalmists, and to the varying fortunes of Israel as a nation. That this is almost accepted as the exegesis of the day, there can be little doubt. To assert that there is in the Psalter an order—not, indeed, of chronology and composition—but a unity of subject, the development of a thought, the progress of an action, the contemplation of one idea from different sides, is regarded as a mystical exaggeration, a plausible but fantastic theory. In such an order, Christian Antiquity firmly believed. In their eyes the Psalter, divided into five books, is one Divine poem, whose hero is Christ, Christ whole and entire, and His Spouse, the Church, as associated with Him. They find a certain unity of action in the hundred and fifty Hymns of this Christological Epopœia; the victory of Christ and of His Church over their enemies, and the triumphal ascension of all the children of God into the glories of Heaven. This is summed up in four lines of the old Church hymn—

Mors et vita duello
Conflixere mirando—
Dux vitæ mortuus,
Regnat vivus.[1]

However this may be, those who accept the Messianic interpretation of the Psalms at all will find it difficult indeed to resist the conviction that some idea of the kind interlaces whole groups of Psalms.

The Jewish feeling of reverence for the very order of

[1] Appendix. Note B.

the Psalms is illustrated by the striking story in the Midrash on the 3rd Psalm. It is there told how, when Joshua-ben-Levi was busily employed in arranging the Psalms upon a new and apparently more rational principle, a voice from Heaven cried, 'Disturb not the slumberer!' that is, David in the grave. Now, that there is a thread of connection apparent in many instances no one probably will deny. The 14th and 15th give us the contrasted characters of the wicked and the holy. The 18th is the revelation of God in history; the 19th in nature and the law. The last word of the 48th ('unto death') is the transition to the solemn theme of the 49th. The 111th contains the character of God; the 112th of the holy. Persons will, therefore, feel inclined or disinclined to this view of the order of the Psalms exactly according to their view of the purpose and meaning of the Psalter. If this be Divine and prophetic, there is just the same probability of a Messianic order, as on a different hypothesis there is an order on subjects of a lower scale. Given the Messianic interpretation, it seems an irresistible conclusion that the group from the 21st to the 24th inclusive forms a connected whole—the 21st a thanksgiving for the Victory of the King;[1] the 22nd, the Agony; the 23rd, the Death and Descent into hell; the 24th, the Ascension.

We have maintained, in the two opening Lectures, that

[1] The language of Psalm xxi. in *vv.* 5, 6, 7, seems too august for David or any earthly monarch. Rosenmüller thinks that it clearly belongs to the same victorious prophetic strain as the 2nd Psalm. 'In quo consentientes habemus priscos Hebræos, qui, Chaldæo præeunte, hoc Ps. *Messiam* cani statuerunt.'

the Psalms bear witness to Christ Crucified and Glorified. In the fourth Lecture we examined their testimony to the Christian Character. Last Sunday we saw their predelineations of the Church. But a Christian community, foreseen by the intelligence which moulded the Psalter, and provided with Messianic Psalms, is, by that very act, equipped for its chief Festivals and celebrations, and this again involves an implicit approbation of the system whose characteristic feature it is so to employ them.

For the Gospel, according to the New Testament and the Church, is not the proclamation of one doctrine instantaneously received. It is the glad news that for us men and for our salvation the Word of God has taken the Manhood into God; for us lived, taught, wrought miracles, died, rose again, ascended, sent down the Holy Spirit. Such is the use of the word *Gospel* in the beginning of St. Mark—in the forefront of the Apostolic Epistles—in the opening passages of the Epistle to the Romans—such, again, in the first verses of the 15th chapter of the first Epistle to the Corinthians, where the Apostle declares the nature of the Gospel which he had preached unto them. Such, precisely, is the substance of the most effective Christian sermon which was ever preached—that which was delivered by St. Peter on the Day of Pentecost. Nothing else but this view of the Gospel can account for or justify the structure and character of the four Gospels. Of that slender book, the New Testament, nearly a half is occupied with memoirs of our Lord's earthly life. The Gospels are not 'Lives of Christ.' Those who have written the noblest of such books are the first to proclaim the im-

possibility of performing the task. They feel most deeply Lavater's answer to an invitation to prepare a Life of Christ. '*I* write Christ's Life! Never! St. John has done that.' Nay, even of the days of His flesh, even of that earthly existence and visible sojourning, these Gospels are not complete chronicles. We desire to know much which we are never told. Full of a curiosity which we cannot censure, we ask why we are put off with different versions of the same discourses, different narratives of the same miracles. The true answer is, that literary completeness is sternly subordinated to a higher end; that the Gospels are thus moulded in order that our souls may be saturated with the Gospel.[1]

And as the Gospel signifies in the New Testament pre-eminently the Gospel facts, so the Church reflects the mind of the New Testament. By her seasons she preaches every part of it.

> The way before us lies
> Distinct with signs, through which in set career,
> As through a zodiac, moves the ritual year
> Of England's Church. Stupendous mysteries!
> Which whoso travels in her bosom eyes,
> As he approaches them, with solemn cheer.
> Upon that circle traced from sacred story
> We only dare to cast a transient glance.[2]

Against her constant recital of the Creed it is objected that a Creed like the Apostles' is a bare historical summary, a corpse of the Gospel, packed in ice. But she persists in the recital, because she knows that in doing so she recounts the facts which *are* the Gospel. Her worship

[1] See Mr. Sadleir, *Church Doctrine Bible Truth*, Chapter I.
[2] Wordsworth, *Ecclesiastical Sonnets*, pt. III. 15.

turns round the Gospel thus understood. The 'Te Deum' is the Creed, touched into music. The obsecrations in the Litany take up the Gospel facts in intense supplication. In the Proper Prefaces in the Communion Office the great central mystery of the Redeeming Death—once offered on Calvary, for ever presented in Heaven, represented from day to day by the Church below—entwines itself with the Incarnation, Resurrection, and Ascension. Thus, by her annual commemorations; by daily recounting these facts; by daily and Eucharistic worship; the Church proclaims the Gospel.

If this view of the Gospel be true, then the Psalms, as a manual of Christian worship, answer, by a marvellous prevision and ordainment, to the Gospel facts. They not only prophesy those facts; they celebrate and sing them. They hover over them with music. And thus they imply the Catholic as distinct from the sectarian Ideal, the following of the Christian mysteries, the Church-life, like the individual life, moulded after that type, and transcribing the ideal which is presented to it to copy.

I shall not enter upon any lengthened examination of other public uses of the Psalter for the Christian community, or set them down among those fore-intended employments of it in worship which would lead us to a conviction of the working of a Divine purpose. The utterances of the Psalms, indeed, have exercised a great influence upon Christian devotion.

> Evening, and morning, and at noon,
> Will I pray and cry aloud:
> And He shall hear my voice.

So cried David in the 55th Psalm. And another Psalmist, in his grand panegyric upon God's law, in the 119th Psalm—

> Seven times a day do I praise Thee: because of Thy righteous judgments.[1]

These two verses gave birth to the devotion of the Canonical Hours.[2] Dr. Neale has pointed out that in religious communities the use of Psalms has not always been a free offering, but has degenerated into a sad taskwork, the Psalter being recited twice, five, even eight times a day! In many of our English Cathedrals, over the stall of each Prebendary the numbers of certain Psalms are still painted. The reason some of us will be glad to hear from Donne, in a sermon on the 64th Psalm, which he entitles, 'The Third of my Prebend Sermons upon my Five Psalms.' 'Our predecessors in the service of this Church have declared such devotion to this particular Book of Scripture as that, by distributing the 150 Psalms into thirty portions (of which number the body of our Church consists), and assigning to every one of those thirty persons his five Psalms, to be said by him every day, every day God receives from us (howsoever we be divided from one another in place)

[1] Psalm lv. 17; cxix. 164.

[2] The theory of the Canonical Hours is thus given by Bona: 'Optimi quique quovis die stationem ad Deum septies faciunt. Primum noctu vigilantes. Deinde ad solis exortum Deo, qui diem invexit, gratias agunt. Horâ tertiâ, cùm Spiritus S. ad Apostolos accessit; sextâ, cùm Christus Deus noster carne cruci affixus est, ac chirographum illud, quod nobis contrarium erat, delevit; nonâ cùm cruorem effudit, ac Spiritum tradidit. Ad solis occasum, quod etiam lucernarium appellamus, quia tunc ob diei transitum Deo gratias agimus. Postremò cùm ad somnum nos conferimus. Quæ quidem omnia collecta in unum septenarium efficiunt.' Bona, *De Divin. Psalmod.* p. 36 (after Chrysost. *ad Psalm.* cxix., and *Hom.* lix, *ad Pop. Antioch*).

the sacrifice of praise in the whole Book of Psalms. And, though we may be absent from this quire, yet, wheresoever dispersed, we make up a quire in this service of saying over all the Psalms every day. As the whole Book is manna, so these five Psalms are my gomer, which I am to fill and empty every day of the manna.'

In Western Christendom the Antiphon has been largely used. There can be no doubt that, in many cases, this has been the noblest of all commentaries upon the Psalms for the purpose of public worship, and the best means of drawing out their manifold significance. We may take the 1st Psalm as a very favourable specimen. On any ordinary day, the Psalm was applied to the Christian's common duty in life, by the Antiphon 'Serve the Lord in fear.' If it were the commemoration of a Saint or Martyr, the true root of the saintly character was signified by means of an Antiphon taken from this very Psalm, 'His delight is in the law of the Lord.' On Passion-Sunday it was declared that it is Christ, who, when hanging on the Cross, made it 'like a tree which brings forth fruit in due season, and whose leaf will not wither.' At Easter the Antiphon is, 'I am that I am, and My counsel is not with the wicked, but in the law of the Lord is My delight. Alleluia.'[1] The ancient liturgies very grandly illustrate the Christian significance of the Psalms for public worship, especially by Antiphons for the various seasons of the Christian year. These Antiphons—in some cases noble touches of interpretation, in others stiff and unelastic enough—have passed away, with one exception, from our English Prayer-

[1] See Bishop Wordsworth's *Commentary*, on Psalm i.

book. For a people like our own the want is better supplied by other means. Due instruction in Scripture will give them the interpretation of the Psalter by our Lord and His Apostles. A properly catechised people has the key to about fifty Psalms in the Proper Psalms appointed in the Prayer-book.

In the fitness of the Psalms for Christian worship we have a prophetic *fact* which will bear to be confronted with all the tests of Prophecy. The Psalms were written, from time to time, by David and others. They may be supposed to have sprung from the occasion as much as the most exacting critic can demand. But the fact remains, the more inexplicable in proportion as the circumstances attending the composition of these sacred songs approach to the level of the common-place. Solomon and all his glory, David's line, the sacrifice, the ritual, the Temple, pass away. A new world of thought and feeling comes in. New races possess the world. New languages are spoken. It is strange that Hymns should pass on at all from one dispensation to another, with the slightest prospect of life and influence. Such things are like fruits of the last season, which are observed to shrink and waste away, just when the sap is rising in trees of their own kind. But every language, and every section of Christendom, has its own peculiar delight in the Psalms. The awful pomp of the Latin Church; the homelier forms of Teutonic Christianity; the speculative subtlety and exuberant rhetoric of the Greek even before the altar; the sober and reserved reverence of the Anglican Church; the

austere severity of sectarian devotion; find their expression in the Psalter. No amount of *make-believe*, of predetermination to force the Psalms to suit,[1] could ever have succeeded in winning for them this hearty acceptance and loving use. They must have exactly fitted the wants of the Universal Church. In the Messianic Prophecies of the Psalms we have an argument for their superhuman character. In their Prophecies of the Church, we have another argument of the same kind. In the suitability of these songs for the worship of the Church we have a marvellous coincidence.

iii.

But this coincidence would have been incomplete without another condition. It would not have been sufficient for the Church to possess in the Psalter *any* poetry embodying the same truths, *any* Hymns impregnated with the same ideas. In order that the Psalms may be fitted for the worship of the Church, their form must be as *unique* as their substance.

For the Church is *Catholic*, languages are *particular*. And this difficulty arises. Poetry is somewhat impatient of translation. It is a wine which is too delicate to cross the sea. Few poetical translations have ever been popular, and those few have scarcely been correct representations

[1] At the close of the 31st Psalm, Reuss observes, 'Here the prayer ends by tranquillising the soul, by making it see that things are not desperate, God being ever present to protect His own. This sentiment, in the end, overcomes grief and impatience. This is the way in which poems of this kind, sprung from circumstances peculiar to the Jewish nation, lend themselves to the expression of Christian sentiment, which has little more to do than strain out imprecations antipathetic to the spirit of the Gospel.'—Reuss, *in loc.* *Could* any such process ever have secured a place for prayers in the affections of Christendom?

of their originals. The severe remark which Bentley is reported to have addressed to Pope about his version of Homer[1] expresses a truth of wide application. Now, it is certain almost to demonstration, that the Hebrews never possessed the notion of metrical art, as it was practised among the Greeks and Romans. It is, of course, by no means impossible that some of the subtle richness of the Hebrew poets has been effaced by a system of vocalisation which is not much older than a thousand years. With a pronunciation which apparently must have been modified since the days of St. Jerome, harmonious cadences, sonorous accentuations, light and delicate balances of sound, may have evaporated. That which has been said of quantity is equally true of rhyme. The hexameters which may sometimes be detected are as little premeditated as those in our translation of the Bible. The rhymes which occasionally touch the ear with a sudden and winning softness, more especially in pathetic passages, are, probably, as accidental as those which we may amuse ourselves by discovering in Virgil or Horace. There is nothing of the same kind as the artistic and delicate prosody of the classical languages. Those rough and guttural sounds contrast strangely with the silvery chime of Greek verse. That 'gulf of verbs': those singular forms 'in which the Hebrews express by one sound persons, numbers, and actions, like children who wish to say everything at once,'[2] do not admit of such refined elegance. But after all, the principal elements for forming

[1] 'A very pretty poem, Mr. Pope, but not Homer!'

[2] Herder, *Spirit of Hebrew Poetry*, pt. I. Dial. 1.

a judgment upon the question are still in our possession. To those of us who first direct our attention to the subject they are surprising enough. There is little or no discoverable symmetry of measure or concurrence of sound, addressed to the ear. There is a symmetry of sense, addressed to the intellect. In the memorable Lectures of Bishop Lowth, delivered from the Chair of Poetry in this University, in 1763, parallelism was—not discovered—but re-asserted to be the sole true basis of Hebrew poetry. This fact had been clearly stated by Rabbi Azarias more than two hundred years before, after students had long followed the wrong track upon which St. Jerome was put by the authority of Josephus and others, on which he rests his assertion that the Psalter was composed in the metres of Horace and Pindar.[1] It was shown by Lowth that there are three kinds of parallelism, *synonymous*, *antithetic*, *synthetic*. The most frequent form of parallelism is the simple sequence of two following verses which reproduce the same idea in other words. But the parallelism sometimes extends to three, or even four verses; occasionally the first two and the last two rhyme by the idea or thought, occasionally the third corresponds with the first, or the fourth with the second. Strophes are employed, and in some instances Psalms are markedly divided by a refrain. The variations are as subtle and manifold in their way as those of the rhymes in the English sonnet.

[1] S. Hieron., *Præfat. in Job*; *Præfat. in Chron. Eusebii*; see also *Epist. ad Paulam* (*De Alphabeto*). The statement of Josephus (*Antt.* vii. 12), is that David ὕμνους συνετάξατο μέτρου ποικίλου· τοὺς μὲν γὰρ τριμέτρους, τοὺς δὲ πενταμέτρους ἐποίησεν.

This characteristic of Hebrew poetry has been severely criticised. A metre, not of feet or of syllables, but of contrast or agreement, variety or identity, of proposition and statement, appears sufficiently strange. M. Réville has, within the last few months, referred it to a radical intellectual deficiency of the Hebrew race.' The period, he argues, is the form of written discourse, which is natural to all developed Indo-European languages.[1] It is the expansion of thought in words which is required alike by logic and by taste. It permits human thought to give evidence of its internal riches by organising its multiplied relations in a manner which is at once harmonious to the ear and to the mind. The result of structure by periods is, that thought co-ordinates diversity by a presiding unity without concealing it. But that great and necessary organ of expression, the literary period, does not find in the Semitic languages a syntax adequate to its complete evolution. Hence discourse, oratorical or other, proceeds in Hebrew by continuous juxtaposition. 'Ideas,' says M. Réville, 'succeed like clouds pushed by a regular wind, preserving their distances, not seeking to group themselves, to form themselves into a mass or picture. Each presents itself in

[1] His remarks, indeed, are little more than a free translation of Michaelis. 'Huic defectui tribuendum est, quod periodorum confirmatione et artificio universa lingua Hebraica caret. Prolixiores periodos, cum concinnitate et perspicuitate sonoras, earumque miram et numeri et reliquæ distributionis varietatem . . . oratoribus debuisse Græcia videtur. At Hebraica lingua breves amat periodos, non magnâ varietate, utpote quæ in tantâ particularum egestate vix teneri possit; nuñeri autem nullam omnino curam suscipit.' J. D. Michael. Præfat. in Lowth., (abridged); cf. Lowth, *Prælect.* xiv. Michael. suggests trying the experiment of substituting the most elegant words for the Hebraisms and Alexandrianisms of the Septuagint. The style, he says, would still remain anything but Greek.

turn, in its rank, without the writer's feeling the need of marking the relations of dependence or superiority. Long phrases in Hebrew are rarely more than bare enumerations.' The accomplished critic goes on to show that this mode of composition is one indication of that mental incapacity for the simultaneous intuition and subordination of numerous details which prevented the Hebrew from attaining the first rank in philosophy, metaphysics, and art, especially architecture. In individuality alone was he very strong. And this appears in his Lyrical Poetry.[1] It has been said that 'three great forms of poetry answer to the three persons of the verb—the epic to the third, the dramatic to the second, the lyric to the first.' Hence the highest poetry of Israel is lyrical and subjective; but the intellectual element, the generalising faculty, is wanting.

Other objections to parallelism are taken from the side of taste. By M. Quinet it is likened to 'the swaying of a leaf.' Against this we may set Ewald, who compares it to the 'alternate beat of wings.'[2] And Herder, who speaks of it as 'that language of the heart, which has never said all, but ever has something more to say.'[3]

But the greatest excellence of the 'thought-metre' in relation to our present subject is one which does not lie upon the surface, but which, more than anything else,

[1] The Psalms have, however, epic and even dramatic fragments as well as lyrical pieces. The 18th Psalm has something of the epic, the 19th and 68th are very nobly lyrical. The 2nd and the 91st have something dramatic, voices of different interlocutors suddenly breaking in. Delitzsch gives Michaelis and Maurer the credit of first perceiving this as regards the 2nd Psalm. But Bellarm. says, of Ps. xci., 'Forma Ps. *dramatica*: nunc loquitur Propheta, nunc homo justus, nunc ipse Deus.'

[2] Non æquabili tractu ducentes orationem sed veluti *geminatis ictibus* contorquentes.—Lowth, *Prælect.* xii.

[3] *Spirit of Hebrew Poetry*, I. 1. See Appendix. Note B.

has enabled the Psalms to occupy their place in the worship of the Church.

All other poetry loses by translation, almost exactly in proportion to its excellence. If nothing else, a tone is given which is out of keeping. In rendering Virgil, a measure which Scott has indissolubly connected with the modern and the romantic baffles even the refinement, the industry, the consummate knowledge of one of the most gifted translators. 'The excellence of verse,' says Mr. Coleridge, 'was to be untranslatable into any other words without detriment to the beauty of the passage: the position of a single word could not be altered in Milton without injury.' [1]

But, while all other poetry thus loses by translation, it need not be so with Hebrew poetry at all to the same extent. Poetical translations of the Psalter, indeed, postulate their own failure. Parallelism cannot be cramped into eights and sixes. Swift's fierce and coarse remark, written in pencil in a copy of Gibb's poetical version of the first eighteen Psalms, is as true as it is fierce. 'I warn the reader that this is a lie, both here and all over the book; for these are not the Psalms of David, but of Dr. Gibb.' Of the two men whose names are given to the 'New Version of the Psalms,' which so long appeared in our Prayer-books, that of one, Nahum Tate, suggests a remark. That writer produced an adaptation of 'Lear,' smoothed and expurgated for the public of his day. It is characteristic that the same hand

[1] *Table Talk*, p. 340 (3rd edition).

should have unbeautified the Psalms for a shallow generation. It has never been given to any one man beside to mar the highest work of human genius and travesty the sweetest gift of Divine inspiration. The exquisite delicacy and thoughtful scholarship of Keble did all that could be done. To read many Psalms with Keble's versions is to obtain a new and profound insight into the beauties of the original. But this 'thought-metre' does not admit of being successfully transfused into modern rhymes. And thus other poetry translated *verbatim* loses the very essence of its poetical character, because it loses the measure and cadence of its words. But Hebrew poetry can only be given in exact translation. It is destroyed by being turned into verse as much as other poetry is destroyed by being turned into prose. Of course, the prose into which the Psalms are rendered should be admirable. Thus the Psalms may not only be understood, but even profoundly *felt*, by those who have not earned the privilege of following them in the divine original. The Psalter in the Vulgate has lately been characterised as of 'a vague and passive melancholy, which is certainly not wanting in majesty, but which is not conformable to the vivacity and coloured precision of the original.' Yet the Psalms, in their Latin or English prose, may be *tasted* far more truly than any other translated poems.. That which is local in this respect passes away. Their very form suits them for the purpose for which they were destined. Their mortal puts on immortality.

III. In this preparation for worship is implied and

involved a preparation for the music and the Cathedrals of the Church.

With scarcely any other human faculty are the advocates of development from the lower animal forms so fairly perplexed as with the faculty of music. The capacity for music and the enjoyment of it are of no direct use to man. The most fearless and positive of philosophers, as he contemplates this, lets fall the word which the Theologian is so often blamed for employing. They are, he says, 'amongst the most *mysterious* faculties with which he is endowed.'[1] . . . 'Music arouses dormant sentiments, of which we had not conceived the possibility, and do not know the meaning; or, as Richter says, it tells us of things we have not seen and shall not see.'[2] But curiosity must try to pierce this veil of mystery. The capacity for musical development is—it is suggested—perhaps due to our semi-human progenitors having acquired organs of mavellous flexibility. The orator (Pitt, for instance, with his voice swelling like an organ), or the accomplished singer, little suspects that he uses means by which his half-human ancestors lured their mates. From inherited associations, musical tones used during seasons of courtship, in the days when man was still brutal, excite vaguely the strong emotions of a past age. It must at least be owned that it is a long ascent from the howlings of the Hylobates Agilis to the choirs which we hear in Minster fanes when

> A storm the high-built organ makes,
> And thunder-music rolling shakes
> The Prophets blazon'd on the panes—

[1] Darwin, *Descent of Man*, vol. ii. p. 333.

[2] *Ibid.* p. 336 (quoted from Herbert Spencer, *Essays*, 1858; p. 359).

from the imitations of animal passion to Mendelssohn's setting of the 22nd Psalm. Read the 150th Psalm, where, having risen, as it were, by five steps, the Psalter hovers over its summit. 'There,' as Gregory of Nyssa says, 'all creatures, after the disorders of sin have been removed, are harmoniously united *εἰς μίαν χοροστασίαν*, and the chorus of mankind in concert with the angelic choir becomes one cymbal of divine Praise, and a final song of victory peals out to God:'[1] and the Psalter, after all its depths, dies away, not as the first three books in Amen, not as the fourth, in Amen Hallelujah, but in Hallelujah. Is *this* a development of the inarticulate cries of brutal wooers, yelling from the branches?—

Let all breath praise the Lord.[2]

Nor should we forget the relation which is borne by the Psalms to our Cathedrals.

Of the many works that are done by an English Cathedral, there is one which is strangely and unaccountably forgotten. Our Cathedrals are so many shrines for the Psalter. Take York Minster. Through 'all its reign and its might, and the times that went over it;' through all its history, from the first wooden fane where Edwin was baptized on Easter Day, 627, to the consecration of the finished work on that bright summer day in July, 1472; and then through all following changes in Church and State—for ages in a rugged but expressive Latin, for the last three centuries in noble and most musical English, the tide of Psalmody has flowed there daily with

[1] S. Gregor. Nyss., *In Psalmorum Inscriptiones, Tractat.* I. ch. 9.

[2] כֹּל הַנְּשָׁמָה תְּהַלֵּל יָהּ (kōl hănn'shāmāh t'hăllēl yāh).

almost the regularity of the ocean. Amongst the many blessings of the Reformation, it is not the least that it gave the English people an entire and unmutilated Psalter, by laying upon the English Church the light yoke and easy burden of daily Psalms at Morning and Evening Prayer.

How great those Cathedrals are!—Great in their bearing on such a type of the spiritual life as has been indicated in this Lecture; great in their attestation of the power of man's spiritual nature.

The influence of Cathedrals on such a form of the religious life as is produced in our Church is difficult to estimate with exactitude. It is not mensurable by statistics. It is assumed by some that few Christians ever come to Cathedral worship for religion—just as few persons visit flower-shows for the sake of the flowers. But Herbert and Hammond have many like-minded. There are those who 'love the habitation of His House,' who cry:—

> And He built His sanctuary like hills lifted up.
> As the earth He founded it for ever.[1]

The very foliage cut by the loving hands of the old sculptors; the very colours that come streaming through the windows, in buildings some of which are so exquisitely sensitive to the changes of the sky; possess some subtle but real influence. The very chance sentences from the Psalms drop into their souls, as if from some great Poem, broken fragments of the epics and lyrics of God.

The Cathedrals are great also as outward and visible

[1] Psalm lxxviii. 69.

trophies which man's spiritual nature has erected. The population of this England is ever increasing. Our cities are spreading

> In darker, incessanter lines.

But in many of them, far above the highest houses and the factory chimneys, the Minster's lofty towers can always be seen—its pinnacles sometimes flushed with the light of a setting sun, while the shadows of the winter evening have begun to gather over the houses below. There they stand. He who looks upon them with love will not readily believe that the alliance between Church and State will soon cease. But the Cathedral is a type of something of which even that noble alliance is but a secondary result. It is a type of that spiritual Church which shall last for ever. Still above the smoke and storm; above the din of noisy streets; above things which are fair and beautiful, and things which are base and mean; above the selfish multitude, whose motto is 'to cheat and be cheated,' and the scenes of honest English industry; above the joys and sorrows of this life;—the Cathedral rises into purer air, and points to the Heavens above. The unspeakable grandeur and beauty of these buildings, which sometimes seem almost patient and pathetic, is but a shadow of the fuller beauty in the life beyond. There are times, it may be, when we are tempted to say that prayer is but a feeble thing after all, a passionate utterance from a breaking heart and white lips, that can do nothing. There are times when we are tempted to feel that praise is but the relief of a sentiment, but an appeal to the imagination. But evermore the

Minster without and the Psalms within bear witness that prayer is man's strongest worker, and praise his noblest language.

We may well go further, and add—The songs which, day by day, are chanted in the Cathedrals are suited to them as if written for them. For the Church connects them with the worship of Jesus. In days when faith has waxed cold, even those who profess to be Christians ask, 'Is it meet to worship and invoke Christ directly?' It may be replied—'Christ is risen and at God's right hand.'

> And He shall live: and one shall give to Him of Sheba's gold.
> And He shall make intercession continually for him;
> All day long shall He bless him.[1]

The Church's perpetual worship acknowledges that perpetual blessing. The Psalter is her manual. Still as she chants—

> Thy Throne, O God, is for ever,

she bows before Him as her God. Still, as the 22nd Psalm is wailed with its pathetic music, she bends before the Pierced Hands and Feet. The 16th Psalm is addressed to Him as Risen—the 24th, as King of Glory—the 110th, at God's Right Hand. Christmas, Epiphany, Advent, Lent, Passion Week, Easter, Ascension-tide, are marked in a marvellous manual of worship. Without that collection of sacred songs the Church would have been like a Cathedral, whose special function it is to express a nation's joy and sorrow before God and man, left furnished with no peal of bells.

[1] Psalm lxxii. 15.

LECTURE VII.

The Scripture, foreseeing.

GALAT. iii. 8.

IF we have conducted our examination of the Psalter fairly, we have obtained from it a threefold witness—to the new character called into existence by Christianity, to the new organized community which was destined to embrace all races, and to the new worship which was to ascend to the Throne of Grace. One condition more is wanting to make this testimony complete. Men of this character, welded together in this society, expressing their adoration in this form, must have a common stock of religious conceptions. They must be possessed of common ideas about the nature and character of God, about the mystery of their own origin, about the nature of the Messiah whom they worship, about the significance of His sufferings, the mode of acceptance with God, and the value of the great ordinances which they possess. In other words, they must have a common Theology.

I.

We proceed, therefore, to examine the witness to the great conceptions of Christian Theology which is to be found in the Psalter. This examination may conveniently be arranged under four general heads: (i.) the Theistic,

(ii.) the anthropological, (iii.) the Christological, and (iv.) the scheme of Redemption, as efficacious with God, realized by man, and conveyed to him through special sacramental channels.

i.

The *Theistic* ideas of the Psalms.

It is often said that the sublime idea of one spiritual God came to the Hebrews from Nature. But why did not other races see His Name in the starry heaven, like David? When Israel was given up to his own instincts, he was always revolting to Baal and Moloch, to the cruelties and obscenities of alien altars. The chief witnesses of Jehovah were His martyrs. Israel was the prophet of Theism, *not* because of race instincts, but *in spite of them*—not by the inspirations of the voice of nature, but against them.

For the critical distinctions between the Jehovistic and Elohistic Psalms, I must be content to refer you to others. What I now insist upon is that the Psalms, under these and other names, give us that idea of the Living Personal God, never confounded with His creatures, which is the 'preamble' of Christian Theology.

God, in the Psalms, is not only Creator, King, and Judge. He has the Eye that guides, the Wing that shelters, the Hand that sustains. Their tone is eloquently condensed into a few sentences by Donne: 'If He be our Refuge, what enemy can hurt? if our Defence, what temptation can subdue? if our Rock, what storm can overwhelm? if our Salvation, what melancholy can depress? if our Glory, what calamity can hurt?'

God's *attributes*, too, are distinctly mentioned, that we may reason from them.[1] For instance—

> Once God spake, yea, twice have I heard the same,
> That power belongeth unto God.
> Also unto Thee, O Lord, belongeth mercy.[2]

Again—

> Compassionate and gracious is the Lord,
> Slow to anger and plenteous in mercy.
> As far as sunrise is from sunset,
> So far hath He removed our sins from us.
> As a father hath compassion on his children,
> So hath the Lord compassion on them that fear Him.[3]

[1] When presented with certain extreme doctrines men say—'Such views contradict the best idea which we can form of God's justice.' They are sometimes told in answer that they really know, and can know, nothing about God's justice, i.e., that God's *justice* may become *injustice*. It is quite a different thing from this to say that, with larger knowledge, relations might be discovered which would prove the thing objected to to be just. A moral attribute becomes infinite, not by being changed into its opposite, but by taking in all of which it it susceptible. Take any quality in man. Eliminate from it all that is partial, evil, ambiguous. Conceive it made superlative. And it will give us a conception, inadequate indeed, but perfectly true, so far as it goes, of the same attribute in God. Thus, for the *wrath* of God. Take from the notion of wrath all that is blind, capricious, and merely vindictive. Thus, for God's *compassion*. In human compassion there is always an element of suffering. We project ourselves into the sufferer's place, and suffer with him. Take this from sympathy, and we have then the tranquil goodness, the love without emotion, of God. 'In passing up the scale of the finite subject,' says Mr. Davison, 'in order to approach the properties of the Infinite, we must pursue the enlarged idea taken from the properties of the first, and not adopt the contradictory or any alien idea, to make the approximation to the Infinite in question.' * Pantheistic writers may object that we thus form for ourselves the conception of a *limited* God: but then He is *self-limited*. Personality (they may argue) contradicts absoluteness; for Personality is limited and conditioned. But the limitation is not such as clashes with perfection: for it is self-limitation. Such thinkers are enamoured of external extension, not of inward completeness.†

[2] Psalm lxii. 11, 12.

[3] ciii. 8, 12, 13.

* Davison, *Discourses on Prophecy*, pp. 513–518. (Note on Discourse vii.)

† See Bishop Martensen, II. § 42. On our conceptions of the Divine attributes, and their validity, see S. Augustin, *De Div. Quæst. ad Simplicianum*, II. *Quæst.* ii.; *De Trinit.* lib. v. cap. 1; *Confess.* lib. i. cap. 4. Cf. Nourrisson, *La Philos. de S. Augustin*, Tom. i. pp. 275, sqq.

Faithfulness strong as the rock, and love to redeem and liberate, are His, who is the soul's 'Strength and Redeemer.'[1]

The natural proofs for the existence of God may be divided into two general classes. Man rises to God (1) from *himself*, (2) from *the world*. The first includes the two arguments which, in modern philosophy, are universally known as the ontological and moral. The second includes the two others, now generally styled cosmological and teleological. The last is peculiarly Western. It leads us to look upon the world, not as a mere pageant, but as 'a reality rich in meaning—a grand and fruitful combination of rational ends and proper means.'[2] Its practical importance has been pointed out by Leibnitz in a recently discovered manuscript, only printed within the last few years. 'Meditations which are not in some degree based upon reason,' said that great thinker, 'are but arbitrary imaginations which vanish with the least sensation. Accustom yourself to find everywhere some subject for worship and love; for there is nothing in nature which may not furnish something whereof to make a hymn to God. Accustom yourself to remark the links, the order, the fair progression in everything; and, as we can never have enough experience in matters moral, political, theological (for God exercises our faith in the mists and cloud), we shall do well to establish our minds by sensible experiences of God's greatness and wisdom, found in the marvellous harmonies of the masterly and inexhaustible mechanism of the inventions of God which

[1] צוּרִי וְגוֹאֲלִי Psalm xix. 15. [2] Bishop Martensen, II. § 40.

appear under our eyes in Nature. For nature combines excellently with grace, and physical marvels are a fitting aliment to keep up, without intermission, the divine flame which warms happy souls. Thus we see God by the *senses*, otherwise only by the *understanding*. I have often remarked that those who are never occupied with beauties of this kind are scarcely sensible of that which may truly be called the love of God.'[1]

These obvious proofs of Natural Religion find inimitable expression in the Psalter. It is well to note the great importance of this in a book providentially designed for the widest circulation and most constant use in Christian worship. We, at least, live in an age when the very idea of a Personal God is assailed from various quarters, ultra-material and ultra-spiritual, when the truths of what used to be called Natural Religion are little heard 'among the heart-piercing, reason-bewildering facts of the world,' little able to stand against the 'fierce energy of passion, and the crushing scepticism of intellect.'[2] The Psalms, in their deeper significance, waken echoes in a land far off. They prophesy of another worship and theology. But in their most literal and superficial expression, in words which no one can mistake, they set to music the first article of the Creed, 'I believe in God the Father Almighty, Maker of heaven and earth,' and supply it with an exuberant and attractive commentary. This many-voiced republication of Natural Religion, this vivid,

[1] *Dialogue sur les sujets de Religion, entre un habile politique et un ecclésiastique d'une piété reconnue.* Œuvres de Leibnitz, publiées pour la première fois, par A. Foucher de Careil, ii. 512–536.

[2] Dr. Newman.

impassioned, picturesque assertion of the Existence and Attributes of God, is of priceless value.

An objection to regarding the Psalms as in any sense a field for Theological truth must here be considered. It is argued, from different points of view, that they are not capable of Theological construction at all.

An eminent historian and thinker, lately taken from the Church, speaks of Bishop Lowth's Lectures, noticed last Sunday, in a way which leaves no doubt that this is his conclusion. 'Bishop Lowth's Lectures,' he writes, 'revealed to an unstartled world that a large portion of Holy Scripture was pure poetry, addressed to the imagination, or the reason through the imagination, and making a very different demand on the faith of believers.' The venerable writer goes on to say—'This appears to me what I venture to call *the* religious problem of the day. We have had a Hooker who has shown us what truth is received from Revelation, what from the earlier unwritten revelation in the reason of man. We want a second Hooker, with the same profound piety, the same judgment, to show—if possible, to frame—a test by which we may discover what are the eternal irrepealable truths of the Bible, what the imaginative vesture, the framework in which these truths are set in the Hebrew, and even in the Christian Scriptures. Theology has too long demanded the same implicit belief in metaphor, apologue, allegory, as in the sublime verities or plain precepts of our Lord. It has refused to make any allowance for poetry, and endeavoured to force upon our slower and less active minds all the Oriental imagery, all the parabolic

creations, as literal objects of Christian Faith. In these investigations the Oxford Professor of Poetry unknowingly led the way.' [1]

One who in poetical genius at least may be named as superior to Milman, has brought this objection to a more definite point. His argument appears to be substantially this—What is said in Hebrew poetry, and more especially in the Psalms, is due to the passionate personification of Oriental poetry. It is not literal. It is not even serious. Much less is it scientific or theological. God stands for the Eternal Something not ourselves making for righteousness. All which implies in God will, thought, consciousness, ideas, knowledge, love, tenderness, sympathy, is poetry. God is no doubt a thousand times over apostrophised, hypostatised if you will. But that is simply as Nature is addressed by modern poets. The intelligent reader is to take all that for what it is worth. In analysing the Psalms really, he may brush it away. All that is to be understood literally is that which is said of righteousness, of moral good.

But to this it may be replied:—All this personifying language about God we are told by superior critics is mere froth and flowers. It is poetical varnish. It is the imaginative investiture of thought. But if all this Theological language about God is unreal, why may not all this moral language be equally unreal? No doubt righteousness is defined with something of the precision of modern ethical science in the 15th and 112th Psalms. But God is spoken of a hundred times oftener, and in language, so to speak,

[1] Dean Milman, *Annals of St. Paul's*, pp. 467, 468.

more technical. The attributes of the Most High are mentioned again and again. The various kinds of proof of the existence of God which form the staple of Natural Theology are in the Psalter in simple lines—the ontological and moral everywhere; the cosmological in the 19th, 104th, 135th, and 139th Psalms; the teleological in the 94th Psalm. Now, we have no right to make the *morality* of the Psalter serious, rational, dogmatic—the *Theology* of the Psalter sentimental, lyrical, extravagant. We must either evaporate both or admit both. We have no right either to the Theology without the morality, or to the morality without the Theology. We may reject both alike if we will, and say that the Psalms contain nothing but words. But we have no right to say that intense faith in the Living Personal God, the Creator of all things, and the sympathising Hearer of prayer, is not in the Psalms equally at least with an intense conviction of the moral significance of righteousness in man.[1]

[1] If it were possible to draw a distinction between Scripture and Scripture, it might be said that, in the New Testament, ampler *dogmatic* testimony is given to the Psalms than to any other single book. Bengel compresses much into a few lines, when he writes, 'Vide autem, quanta *Psalmorum* sit auctoritas. *Jusjurandum Jehovæ* factum est eo ipso tempore, quum Ps. cx. factus est: Heb. vii. 28. *Invitatio solemnis ad populum* facta est, quum Ps. xcv. factus est: Heb. iv. 7. *Declaratio Filii* facta est, quum Ps. ii. factus est: Act. xiii. 33. Sic Messias Deo Se facturum esse voluntatem Ejus promisit tum, quum Ps. xl. factus est: Heb. x. 3 *sqq.*' (Bengel, *Gnom. Nov. Test.* in Hebr. x. 18.)

M. Godet's remarks on our Lord's quotation from Psalm lxxxii. 6 (St. John x. 34, 35) are worthy of study. 'The argument is valid, notwithstanding the different sense of the word *God* in the two applications, because the difference of sense corresponds to a difference of nature and position in the persons to whom the title is applied. Still this observation should be connected with one general reflection upon the religion of the Old Testament. Biblical Monotheism has nothing in common with the cold dead Deism which Jewish orthodoxy had extracted from the sacred books. The petrified Monotheism which forms the connecting link between actual Judaism, Christian Rationalism, and Ma-

To the wonderful coincidences of the Psalter with Christian Theology may be added its Trinitarian anticipations. Of that strange threefold vibration in the blessings and ascriptions in the Old Testament[1] it abundantly partakes. A Psalm like the 146th scarcely needs the *Gloria* at the close to bring it fully into unison with our Christian worship. It contains a threefold Three in One. It has a heart of adoration which beats in threes.

ii.

We next consider the *anthropological* ideas of the Psalter. My present purpose leads me especially to that view of human existence which is contained in a part of the 139th Psalm.[2] Our examination of it must be preceded by a survey of the region of thought to which it belongs.

homedanism, is but a gross caricature of Scriptural thought. Every theocratic function, exercised in the name of Jehovah who conferred it, placed him to whom it was confided in living relation with the Most High, and made him an organ of His influence. Hence such a man—whether King, Judge, or Prophet—became the precursor of One who, by His Incarnation, was to abolish the separation between God and His creature (Zech. xii. 8). The Old Testament, then, is in full advance towards the Incarnation. This is at the root of the argument of our Lord. If this advance has nothing blasphemous, the final point to which it consistently tends can have nothing derogatory to the Divine Majesty. The quotation is from Psalm lxxxii. 6. Asaph, addressing himself to the Theocratic Judges (*v.* 1), describes their sublime function, as organs of Divine justice. God Himself sits in the midst of them, and from Him their sentences emanate. Asaph opposes the sad reality (*vv.* 2–5) to the ideal grandeur of their functions. At *v.* 6 he returns to the intimation of *v.* 1, that of official dignity; and the phrase, "*I have said, Ye are gods,*" refers to Asaph's own expression in *v.* 1—for clearly the *second* term *God* (*v.* 1) includes the person of judges. *Vv.* 7 and 8 remind judges that one day they will be judged themselves. Jesus draws from the language of the Psalmist a conclusion *a minori ad majus*. The basis of this reasoning is the principle that Scripture cannot blaspheme. By those πρὸς οὓς ὁ λόγος ἐγένετο τοῦ Θεοῦ, Jesus signifies the judges, to whom the Holy Spirit addresses Himself in the words which He has just cited. The expression οὐ δύναται λυθῆναι ἡ γραφή shows *the boundless confidence which Jesus reposed in Scripture*:' we may add, and more especially in the dogmatic character and truth of the Psalter.

Commentaire sur l'Evangile de S. Jean, ii. pp. 310, 312.

[1] Numbers vi. 22, sqq.; Isaiah vi. 3.

[2] *vv.* 13–17.

Most of us are familiar, in a general way, with the argument from Design. Certain effects strike us as unmistakeably resembling the results which we have observed to follow from reasonable combination. They have, therefore, a cause proportionably like the designing cause which we know as Mind or Intelligence.

This argument extends over two great regions—(1) Nature and (2) History.

(1) It extends over the region of Nature.

Some men of great ability, indeed, treat this conception as a Theological superstition, or metaphysical speculation, which must disappear in the merciless light of positive knowledge. They disenchant supposed 'exactitudes of adaptation' of the admiring and adoring awe with which they have hitherto been invested. The insect seems to us to flit in his little ecstasy of freedom about the flower. The flower is only less than a miracle of spontaneous sweetness and grace. But the insect, we are told, is drawn to the plant by cords which are tighter than stiffened steel. 'The grass withereth, the flower fadeth,' but it 'fades into a necessity' in the inexorable glare of scientific observation. And man himself—with all his achievements in the past, and all the promises that dawn on the far horizon of his future—man himself was never designed for his great destinies, but, alike in the mechanism of that which is called his conscience, and in the structure of his frame, has been slowly and blindly moulded by the fatalities which environ him. Yet such arguments, however picturesquely and variously illustrated, scarcely reach the depths of the human spirit; and the

solemn sneers with which they are pointed are shivered against the rock of an irreversible conviction. For, if it could be shown that the method which has evoked and equipped the universe is so *immethodical* that no mind could ever have groped and staggered along its dreadful millennium of confusion, then, indeed, religion would be annihilated, but science would be annihilated also. But to this it can never come. For the ascertained relations of the world are relations of thought; and thought cannot exist out of a Mind which thinks. If *Mind* alone can construe the universe—the question is as old as Cicero—how can *Mindlessness* have constructed it? 'Natura *mentis expers* hæc efficere potuit, quæ non modo ut fierent ratione egerunt, sed intelligi qualia sunt sine summâ ratione non possunt?'[1]

(2) This argument from design extends to human History also; and that it does so is one of the main discoveries of the larger part of the Old Testament, and of much of the New Testament also. From instance after instance we are led to the intended correspondence between the individual and the age, between the men and the work which was appointed for them to do. The highest type of this is, of course, in the manifestation of our Incarnate Lord. 'The Lord hath called Me from the womb: from the bowels of My mother hath He made mention of My Name.'[2] But examples are not wanting

[1] *De Naturâ Deorum*, II. xliv. 'The universe as known, being throughout a system of *Thought-relations*, can subsist only in an eternal Mind that thinks it. . . . If it takes *mind* to construe the world, how can it require the negation of mind to constitute it?'—*Religion as affected by Modern Materialism*, by James Martineau, LL.D., pp. 11, 12.

[2] Isaiah xlix. 1.

along the whole line of sacred history. Samson, St. Paul, the Baptist, immediately occur to our minds. Not less remarkable is Jeremiah. God's people must have a Prophet of wondrous mould—alone upon the earth—alternately hooted through the streets and feared by Princes—alternately startling the land with words that rang like a trumpet, and winning by the tender pathos of entreaties that fell like tears. We find him at the outset of that long ministry of forty years. With locks still unsilvered clustering over the bright eyes of youth, he sighs, 'Ah, Lord God! behold, I cannot speak: for I am a child.' But he is assured that one Eye had been upon him before his mother's, and that a Designing Hand had shaped him for his glorious destinies. He is encouraged by the declaration of that which is ordinarily a secret of Heaven shrouded in its sternest reserve. 'Before I formed thee in the belly, I knew thee.'[1]

This law of historical Coincidence between certain men and the circumstances of their age leads us to a problem, which, when rightly studied, is not a mere scholastic subtlety.[2]

[1] Jeremiah i. 5, 6.

[2] When we turn our serious attention to any crisis-period of history; and compare the men who have had any considerable part to play, their whole disposition, character, and training, with the surroundings in which they are placed, and the mission which they have to fulfil; the adaptation of the one to the other can be accounted for on no other principle. If there were no superintending and directing Mind, it would be perfectly indifferent what gifts and aptitudes came forth from the darkness at any given time. In whatever proportion great and gifted men have exercised an influence, in whatever degree men do the right work at the right time, in that proportion is it probable that these coincidences were ordered by a Hand that drew the chart of the future; that souls and bodies were woven and fashioned in the womb and onward for their proper work. It may be said of course that the contexture of a myriad circumstances which we call the spirit of the age makes every man to be what he is. But this gives no explanation of the

'Of those vast monuments of Theology which amaze and appal us,' writes Dean Milman, 'the amazement is the sole remnant for posterity.' I am persuaded that any one who turns his attention to the question which I am about to indicate will think otherwise.

It is known to students of Theology and Philosophy that a controversy was carried on in the Middle Ages, and renewed at the Reformation, as to the view which was to be taken of the bringing into existence of every child of man. One school held that not only the body, but the soul, came from the parents, and that souls were trans-

difference of genius and disposition which is prior to any influence of the kind. A celebrated critic tells us in the life of a true poet, that in the window of his mother's apartment lay a volume of the 'Faery Queen.' When the winter days were darkening to their close, in the long light of the summer evenings, the imaginative boy read on, till the music of the verses steeped his spirit in its charm, and he became irrecoverably a poet. 'Such,' adds Dr. Johnson, 'are the accidents, which, sometimes remembered and perhaps sometimes forgotten, produce that particular designation of mind, and propensity for some certain science or employment, which is commonly called genius. The true genius is a mind of large general powers, accidentally determined to some particular direction.' Few persons, probably, will accept this definition of genius, even upon such authority. Would a volume of Spenser have made Nelson a poet, or a residence by the sea have turned Cowley into a heroic admiral? It is undeniable that there are vigorous and original natures which mould the age rather than are moulded by it. A blind spirit of the age, or genius of Nature, if it blundered upon consummate tools, would constantly be producing them at wrong times and places. The coincidence between the age and the men of the age—between the work and the workers—between the requirements of the epoch and the instruments raised up to effect them—is as proper an instance of the argument from design as the coincidence between sleep and night in the realm of Nature. When the hour has struck and the man is wanted, the man comes. Jerusalem is to be rebuilt, and the decayed places of Judah to be raised up, and the oracle of God says of one as yet unborn, 'Thus saith the Lord to His anointed, to Cyrus, whose right hand I have holden, I have even called thee by thy name, I have surnamed thee though thou hast not known Me. I am the Lord, that saith of Cyrus, He is My Shepherd, and shall perform all My pleasure.'—On the whole question, see the profound discussion by Bishop Martensen, *Christian Dogmatics*, III. § 74.

mitted through generation to the children. This doctrine was termed Traducianism, or Generationism. The other school maintained that each soul must come by an act of Creation from God, and that souls are ever being created. This doctrine was entitled Creationism. The question may be put in a pointed form by asking—Are individuals *created*, or are they simply *born*?[1]

Most Christians have felt that Creationism is the theory which commends itself alike to their reverence and to their reason. Allowance, indeed, must be made for such elements of truth as are unquestionably contained in the other hypothesis. Science and experience tell us that each individual is one link in a long series of successive developments of a particular type. It is vain to deny that every individual is profoundly influenced by peculiarities of family and of race. Whatever other heritage a father may bequeath to his son, there is one which he must leave, call it brain inheritance or what we will. On the one hand, sweet tempers and gentle bearing pass on from generation to generation; on the other, the family scowl is not only a thing to be read of in the pages of 'Redgauntlet.' There is rage in the blood, lust in the blood, brandy in the blood.[2] But faith, nay, we may say, ex-

[1] See J. A. Moehler, *Symbolism*, i. p. 72, sqq.

[2] 'I do not speak now of diseases which are developed simply in the offspring while in the womb of the mother, but of diseases which go further back than this origin, which go back three and even four generations, and which, once implanted, require another relay of three or four healthier generations before they are wiped out. We have traced in this class of disease, in diseases originating in the manner described, many very definite maladies,—scrofula, consumption, cancer, rheumatism, gout, insanity, chorea sancti Viti, syphilis, and the whole and varied train of alcoholic affections.'—*Inter-relationship of Clerical and Medical Functions*, by B. W. Richardson, Esq. M.D. *Clergyman's Magazine*, January, 1877.

perience also, shows us that the natural birth is, after all deductions, moulded, directed, superseded, by a higher purpose, and by a Diviner action. Each human being, made in God's image, is a new manifestation of that Divine image. Each true human life is a fresh syllable of that Divine language in which God is speaking from age to age. Now, in the Psalms both these points of view are recognised. But Creationism is the Psalmist's creed. On the one hand, David says, 'Behold, I was shapen in wickedness; and in sin did my mother conceive me.'[1] But on the other hand, we turn to the glorious 139th Psalm. Of the age and authorship we need raise no serious question. It may be, as great authorities consider,[2] that the style has a strong tinge of the Aramaic colouring of the tongue of the Babylonian kingdom—of a 'retrograde movement of the language of Israel towards that of the ancestral patriarchal home.'[3] Not impossibly there may be, in the substance of the piece, an historical reference to the moulding and shaping of Israel for his destinies by the Hand of God. It may also be, as profound Christian thinkers have held,[4] that the highest and ultimate subject of vv. 13–17 is not generation, but regeneration, not the natural, but the mystical body—that Aben-Ezra is justified in calling the Psalm the deepest and most sublime of all. Some see expressive hints in it of the mystery of the Incarnation, and suppose that the Psalmist hymns the

[1] Psalm li. 5.

[2] *Ex. gr.* Gejer, Rosenmüller, and Delitzsch. Rosenmüller points to רֻבַּע for רֻבָּץ *v.* 3, and to a similar change of ע for צ in עֶר *v.* 20. If this be true, the inscription of the Psalm ('a Psalm of *David*'), must be incorrect.

[3] Delitzsch, *in loc.*

[4] *Ex. gr.* Pearson, *Exposition of the Creed*, Art. v.

preparation of that Body, which was framed and moulded for the habitation of the Eternal Word in the Virgin's womb.[1] Still, the *spiritual* subject is given to us under the *literal* and *apparent* subject, and the sacred Poet makes himself responsible for it—just as, by the imagery in the vision of the resurrection of the dry bones, the Prophet commits himself to the doctrine of the resurrection of the body.

The words of the Psalmist in the 139th Psalm run thus:[2]—

For Thou—Thou hast possessed my reins,
And interwoven[3] me in my mother's womb.
I will give thanks, for that I have been made
Solemnly wonderful.[4] Wonderful Thy works,
And my soul knoweth it exceeding well;
And not concealed my substance was from Thee,
When in the secret covert I was made,
Down in the dim depths of the under-world,[5]
Wrought with a manifold broidery Divine.[6]
The germ that was myself[7] Thine eyes have seen,
And in Thy books these things were written all.[8]
—The days were outlined ere one day had dawn'd.

This teaching admits of no dispute, for those who look upon the Psalms as theologically serious. A thrill of awe passes through the Psalmist's soul as he contemplates the

[1] Cf. the ἐν τοῖς κατωτάτοις τῆς γῆς of the LXX. (Psalm cxxxix. 15) with Ephes. iv. 9 (where St. Paul is speaking of our Lord's descent, whether that of the Incarnation or into Hades). Dr. Kay, *in loc.*

[2] *vv.* 13–17.

[3] תְּסֻכֵּנִי (t'sŭkkēnīy).

[4] נוֹרָאוֹת (nōrāōth). נִפְלֵיתִי (nĭphlēythīy).

[5] בְּתַחְתִּיּוֹת אֶרֶץ (b'thăchtīyyōth ārĕts).

[6] רֻקַּמְתִּי (rŭkkămtīy).

[7] גֶּלְמִי (gŏlmīy).

[8] The כֻּלָּם is probably to be referred to all that is mentioned in the verse just preceding. The accent (*merca*) of the intervening word יִכָּתֵבוּ in the Masoretic text is distinctive and closes the sentence. יָמִים יָצְרוּ (yāmīym yŭtsārū) commence another proposition.

mystery of his being. The plaited and interwoven tissue that fenced him round in the womb is God's handiwork. Man, in the very rudiments of existence, is a miracle of design. The threads of a strange embroidery are shot through the wondrous woof that covers the spot where life sleeps folded in its ante-natal cell. A marvellous work goes on. The man,

ἐν σκότοισι νηδύος τεθραμμένος,[1]

corresponds to his days. The Divine Artificer sees that which is rolled up in the embryo. And while He sees it, the days fitted for its development are outlined before His gaze, as the sculptor knows what shape will come from the unhewn block, as the architect has the outline of his work before him. God's Mind is God's Book. There is a secret laboratory, where birth as a natural fact, and creation as a supernatural fact, coincide. There is a point where various laws meet and interwork harmoniously. (1) The fatal and mechanical law which regulates the continuation of the species. (2) The law which presides over the free individual life, the awful and beautiful gift of the living God. (3) The historical law which adapts the man to his time. The point of reconciliation we cannot find. We see but broken segments of the perfect arch. The womb is as mysterious as the grave. Birth shrouds its secrets with a veil as impenetrable as death. But the Revelation which throws some radiance upon the sombre mystery of life's close flings back, in this Psalm, one ray at least upon the portal of its beginning.

[1] Æsch. *Eumen.* 665.

iii.

For the *Christological* ideas of the Psalms I content myself with referring to the opening two Lectures upon the Witness of the Psalms to Christ. But I must add that, if any student desires to see the profound conviction of the great masters of ancient Theology of the witness to the first principle of Christian Theology in the Psalter, he can scarcely do better than refer to Athanasius's 'Orations against the Arians.' A few hours' study of the edition by Professor Bright, with its accurate margin, will show in how many places Athanasius saw the co-equal, co-eternal Godhead of the Lord. Thus on the words of last Sunday's text, 'Thy kingdom is an everlasting kingdom.'[1] That which is said does not permit us to reckon the smallest distinct mensurable interval (*διάστημα*) in which the Word was not. For, if all mensurable interval is measured in the ages, and if the Logos is King and Maker of all ages, it follows that, there being no such smallest *διάστημα* before Him, it is madness to say *ἦν ποτε ὅτε οὐκ ἦν ὁ αἰώνιος*.'[2] One may, indeed, be tempted to say with Thilo that both parties count rather than weigh texts. The strong hand of Athanasius sweeps all the chords of the Psalms, masterfully indeed, but with a strength which, at times, is too careless. But on the whole, the conviction remains that, if any Psalms be Messianic, the leading ideas of the Theology which harmonises them are in those Psalms also.

[1] *Βασιλεία πάντων τῶν αἰώνων.* Psalm cxliv. [cxlv.] 13 (LXX.).
[2] Athan. *Orat.* I. 12 (*edit.* Thilo, p. 942).

iv.

We proceed to examine the witness of the Psalms to three great elements of Christian Theology: (1) The ground of the efficacy of the Passion of the Divine Sufferer; (2) the mode of acceptance with God; and (3) the means by which, as instruments, men are born again, and spiritually nourished—in other words, the Atonement, Justification, and the Sacraments.

(1) The 40th Psalm, being subjectively Messianic, gives us the inner meaning of the Passion. It is, so to speak, the Theological counterpart of the 22nd. The 22nd gives us the Atonement in the realm of fact, the 40th in the realm of idea.

The first speaks of the Crucifixion of the Body in the sight of man, the latter of the Crucifixion of the Will in the sight of God.

And this great Psalm occupies a place in Revelation which is not always perceived. 'Lo, I come,' says the Redeemer, 'in the volume of the Book it is written of Me.'[1] What is the scroll of which He speaks?[2] Scarcely the Pentateuch; and there was no other prophetic Scripture to which David could have referred in his day. David had another volume in his eye, and head, and heart, as the *Messiæ syngrapha*—the very Psalm which was just written. From that moment it was bound, as it were,

[1] בִּמְגִלַּת־סֵפֶר כָּתוּב עָלָי Psalm xl. 7.

[2] Many answers have been given, such as (1) The Book of Jasher, or some other lost writing; or (2) the Messianic part of the Pentateuch; or (3) Job; or (4) 1 Sam. xv. 22; or (5) previously composed Psalms; or (6) Scripture generally; or (7) the ideal Book of God, (Ps. cxxxix. 16).

with a new incumbence on Him Who was to be our Sacrifice, to do God's Will. With that eye of His which reads all spiritual truth through and through, He sees the inadequacy of sacrifice, the Divine weariness with it. Humanity in its highest idea presented before God; the sacrifice of a perfect human will; this was God's way of bringing man to Himself. An obedience without flaw in mortal flesh was required.[1] 'Lo, I come to do Thy will, O God'—'in the

[1] 'In these verses' [Psalm xl. 7, 8] 'there is an apparent difficulty arising from the citation of certain words in the Epistle to the Hebrews [x. 7]. The original text has אזנים כרית לי, which our translators have rendered "mine ears hast thou opened." The LXX. and Epistle to the Hebrews, *σῶμα δὲ κατηρτίσω μοι*, "A body hast thou prepared for me," a rendering which sounds very different. The only fair way to compare them is to ascertain first the sense of each: I. Then, with regard to the Hebrew, the literal sense of the words is, "Ears hast thou digged or perforated for me." Now, what would a Hebrew understand by digging or perforating the ears? To answer this question we have, first, 1. Similar expressions in the Bible. In Isaiah l. 5, "The Lord hath opened the ear for me," פתח־לי אזן, "and I was not rebellious," from which it appears that *to open the ears* is *to make obedient*; and, again, another passage of the same Prophet, xlviii. 8, where *the ear not being opened* is connected with *disobedience*: "Yea, thou heardest not; yea, thou knewest not; yea, of old thy ear was not opened: truly I knew thou didst deal very treacherously: even transgressor wast thou called, from the womb." 2. We have the interpretation of the Jews. The Chaldee says, "My ears, in order to listen to thy salvation, thou hast perforated for me." Rashi says, "Mine ears hast thou perforated, saying, Hear ye my voice. *Perforated* means, ye have made holes that ye might hear." Kimchi says, "Ears hast thou opened for me, that I might hear thy voice;" and so R. Isaac explains, by reference to Exod. xix. 5, Jer. vii. 23, and 1 Sam. xv. 22, that the opening of the ears signifies obedience. According, then, to Bible usage, and the interpretation of learned Jews speaking and writing Hebrew, the meaning of the words, "Mine ears hast thou digged, or opened," is, "Thou hast rendered me obedient." 3. To confirm this interpretation, we have the parallelisms:

'"Sacrifice and offering thou didst not desire."

'"Mine ears hast thou opened."

'"Burnt-offering and sin-offering thou didst not require."

'"Then I said, Lo, I come . . . to do thy will, O my God, I did desire."

'"The antithesis to *burnt-offering and sin-offering*, in the latter clause, is *obedience*. The antiparallel to sacrifice and offering must be synonymous—i.e., *perforating the ears* must mean *obedience*. II. Now, then, let us examine what the Greek translators intended by *σῶμα κατηρτίσω μοι*, "A body hast thou prepared me," or "My body hast thou prepared." It is clear

volume of the Book it is written of Me.' By the very words, written upon the very scroll, the pledge was given. The Messiah's motto is chosen; that motto is '*I come.*'[1] It is the *Ich dien* of the Heir of all things, the Everlasting Son of the Father. It is the secret of His sacrifice, and His Father's acceptance of it. 'Non mors, sed voluntas sponte morientis.' The theology of the Atonement in the Psalms is at one with that of S. John and of S. Augustine.[2] From the 40th Psalm two great watchwords of the Gospel have passed on, and from the 32nd another.[3]

2. The heart and intellect of all who are imbued with Christian theology grasp one humbling but blessed truth

that they did not mean it as a literal translation of the Hebrew words. The idiomatic meaning of "digging or perforating the ears" was peculiarly Hebrew. They therefore gave what they considered as an equivalent, "The preparation of the body," as more pleasing to God than sacrifice and offering. That by *the preparation of the body* they meant *obedience* is to be gathered from the context, and from the fact that they understood the Hebrew phrase (*to dig* or *perforate*), as appears from the parallel passage, Is. l. 5, where they have ἡ παιδεία Κυρίου Κύριος ἀνοίγει μου τὰ ὦτα, ἐγὼ δὲ οὐκ ἀπειθῶ. That the words conveyed this meaning to a person accustomed to speak and write Greek is seen from the Commentary of Theodoret, who says, on the place, "To these words agrees the apostolic admonition, *I beseech you, therefore, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service;* for instead of the sacrifices of the Law, God has commanded us to consecrate our bodies." He understood the words to signify *obedience*. The sense, therefore, of the Hebrew and of the Greek words is substantially the same. They *both* signify to *render obedient*.'

This explanation is given by the late Dr. McCaul in '*The Messiahship of Jesus*.'—Pp. 161-163. For the citation I am again indebted to Mr. McCaul's *Commentary on the Epistle to the Hebrews*.—Pp. 146, 147.

[1] בָּאתִי (ἥκω, LXX.). '*Venio* symbolum quasi Domini fuit.'—Bengel, *Gnomon*, on Heb. x. 7. Cf. S. Matt. v. 17; x. 34, 35; xviii. 11; xx. 28. S. Mark i. 38. S. Luke v. 32; ix. 56; xii. 49; xix. 10 (1 Tim. i. 15). S. John vi. 38; ix. 39; x. 10; xii. 46; xviii. 37.

[2] S. John x. 18.

[3] εὐηγγελισάμην δικαιοσύνην. Ps. xl. 9 (LXX.).

'Thy righteousness aloud,
Good tidings of great joy, I tell.'—
Keble.

οὐ μὴ λογίσηται Κύριος ἁμαρτίαν, xxxii. 2.

—that of gratuitous Justification. This may be almost said to be the peculiar doctrine of the Gospel. And here, again, the voices which we read or chant in the Psalter are at one with our Hymns and Lessons from the New Testament. Of passages which may appear to border on self-righteousness or moral self-consciousness, some are insubjectively Messianic Psalms. Of the other, Delitzsch well says that 'the self-righteousness is merely apparent.' The righteousness of the Psalms is 'not the merit of works,' but that consciousness of 'a godly direction of will and form of life which has its root in entire self-surrender to God.'[1] The Penitential Psalms express at once the sense of sin and the sweetness of pardon in a way which no hymn has ever equalled. Christians who differ as to the way in which the announcement is made, agree in this. 'What is untying of earthly bonds,' asks Mr. Keble, 'compared with the sense . . . of that absolving sentence? It can only be expressed in the words of the Psalm constantly used in reference to Christian confession, and *inspired no doubt for that very purpose.*'[2] Pious men of a different school would say the same.

It will be remembered how S. Paul refers us to the 32nd Psalm. When David goes to the root of his acceptance with God, he can place no confidence in his sin-stained works: 'To him that worketh is the reward not reckoned of grace, but of debt. But to him that worketh not, but believeth on Him that justifieth the ungodly, his faith is counted for righteousness. Even as David also describeth the blessedness of the man to whom God im-

[1] *Commentary on the Psalms*, Introduction, § 10. [2] *Occasional Papers*, p. 332.

puteth righteousness without works, saying, Blessed are they whose iniquities are forgiven, and whose sin is covered. Blessed is the man to whom the Lord will not impute sin.'[1] Again and again is our forgiveness brought up to the same source—

> There is forgiveness with Thee, that Thou mayest be feared.[2]
>
> Enter not into judgment with Thy servant:
> For in Thy sight shall no man living be justified.[3]

There is a marvellous statement of the doctrine of Grace in the 63rd Psalm:[4]

> My soul followeth hard after Thee:
> Thy Right Hand upholdeth me.

The well-known line—

> Hangs my helpless soul on Thee,

does not adequately express it. All controversies on Grace and Free-will are hushed and folded up within it. The soul is always clinging, yet ever moving; always holding, yet always held. We grasp, or we should not have the hearts of children; but we are safe, as the child is safe, not on account of its tiny grasp, but because it is held by the strength of a protecting love. It is set on the same key with S. Paul's burning question, *Quis separabit?* It finds its highest realisation in the promise 'They shall never perish, neither shall any man pluck them out of My Hand.'[5]

[1] Rom. iv. 4–8; Psalm xxxii. 1, 2.

[2] cxxx. 4.

[3] cxliii. 2. It has been said that the last line of the 19th Psalm with the first verse of the 32nd is S. Paul *in nuce*.

[4] דָּבְקָה נַפְשִׁי אַחֲרֶיךָ lxiii. 8.
'My soul
Fast to Thy skirts would cling.'
Keble.

[5] Rom. viii. 35; S. John x. 28, 29.

3. The great sacramental ideas of the Gospel are also provided for in the Psalter. It has strains which imply, and go forth to meet, the conception of entrance into the new community by a New Birth, and of the continual sustenance of the spiritual life by an Eucharistic Feast.

In the 87th Psalm we have the threefold asseveration that, in the days of the Church expansion into all lands, every citizen of the new Sion can only be introduced into it, and registered among its people, by an act which is looked upon as nothing less than a new birth.

> This man was born there.
> And of Zion it shall be said,
> This and that man was born in her. . . .
> The Lord shall rehearse, when He writeth up the people,
> That this man was born there.[1]

How deeply this thought sank into the heart of the people is witnessed by the Talmud and the Cabbalists.[2] The saying of the Great Teacher to Nicodemus, 'Except a man be born again, he cannot see the kingdom of God—Except a man be born of water and of the Spirit, he cannot enter into the kingdom of God,' floods the 87th Psalm with light; the font is its best interpreter.

It is remarkable that our Lord's teaching on the other Sacrament of the Gospel also includes a reference to the great Passion Psalm. All the benefits of the Agony which is chronicled in the 22nd Psalm are exhibited in, and conferred by, a mysterious rite, which is imaged by a Feast, and connected with worship.

[1] Psalm lxxxvii. 4–6. Cf. S. John iii. 3–5.
[2] See note at close of this Lecture.

The poor shall eat and be satisfied. . . .
Your heart shall live for ever.
Have eaten and bowed down all the lusty ones of the earth.
Before Him shall bend all those who descend to the dust.[1]

Our Lord's words in the 6th of S. John answer to this. 'I am the Living Bread, which came down from Heaven: if any man eat of this Bread he shall live for ever.'[2] 'How natural,' cries Delitzsch, 'is the thought of the Sacramental Eucharist, in which the Second David, like the first, having attained to the Throne through the Suffering of death, makes us partakers of the fruits of His Suffering!'[3]

And here, once more, the Psalms present the Christian worshipper with a wealth of strains which fit themselves into every part of his convictions. The 84th Psalm is his preparation before—the 150th his thanksgiving after. The 23rd is literally his Communion Hymn. Its words—'I will fear no evil: for Thou art with me. . . . Thou shalt prepare a table before me against them that trouble me . . . my cup shall be full'—set themselves to 'the full sweet peal and melody that he hears' in the Communion Office, and form an antiphon which fills other Psalms with Eucharistic references. The 34th was peculiarly the Communion Psalm of the early Church, on account of the verse 'O taste, and see how gracious the Lord is.'[4] The 111th Psalm was

[1] Psalm xxii. 26, 29.

[2] φάγονται πένητες . . . ζήσονται αἱ καρδίαι αὐτῶν εἰς αἰῶνα αἰῶνος. Psalm xxii. 26.

ἐάν τις φάγῃ ἐκ τούτου τοῦ ἄρτου ζήσεται εἰς τὸν αἰῶνα. S. John vi. 51; ἵνα τις ἐξ αὐτοῦ φάγῃ καὶ μὴ ἀποθάνῃ. Ibid. 50.

[3] *Commentary*, on Ps. xxii. 27.

[4] טְעַמּוּ γεύσασθε (LXX.), xxxiv. 8. See *Constt. Apost.* viii. 13; S. Cyril, *Catech. Myst.* v. 17; and the other citations in Bingham, *Antiquities*, XV. v.

that of the Church at the celebration, for the 'food'[1] which it speaks of is incorruptible, the Bread of God which cometh down from Heaven—the food which none but the merciful and gracious Lord would give. He will be mindful of His covenant and redeem His pledge.[2]

The 116th Psalm has furnished the Church with a great Eucharistic motto:—

> What shall I render unto the Lord
> For all His benefits towards me?
> I will lift up[3] the cup of salvation,
> And call upon the name of the Lord.

As the 145th Psalm supplied ancient Christians with the daily grace upon their chief repast, so the same verse was perpetually repeated by communicants at the altar:—

> The eyes of all on Thee will wait,
> And Thou art giving them their food in season.[4]

II.

The sum of my argument is this. In the Psalms we not only find ourselves in the same atmosphere of religious *feeling* which we are accustomed to breathe. The Mind which moulded the Psalter has unrolled a map whose distances are measured by the same scale of religious *thought* which we have been taught to use. The Theistic ideas of the Psalter are those which we find in

[1] טֶרֶף· Psalm cxi. 5. τροφὴν (LXX.). The word signifies *food* as well as *prey*. See Gesen. *s. v.*

[2] 'Nec totum dedit, qui pignus dedit.' S. Augustin. *Enarrat.* in Psalm. cxi. 5.

[3] אֶשָּׂא Psalm cxvi. 12, 13.

[4] cxlv. 15. τὰ ῥήματα ταῦτα ἅπερ οἱ μεμυημένοι συνεχῶς ὑποψάλλουσι λέγοντες, Οἱ ὀφθαλμοι . . . κ.τ.λ.—S. Chrysost. in Ps. cxliv. [cxlv.]

our Creeds. The Attributes of God are laid down, and reasoned from, as Augustine might have done. And no sufficient cause can be discovered for considering the Theistic teaching of the Psalms to be the mere poetical adornment and imaginative vesture of thought. The view of the mystery of Man's conception, birth, and destiny, taken by these writers, is precisely that which has commended itself to Christian thought. The Christological ideas of the Psalms supply a key which unlocks the whole. The soul, turning from these speculations to questions which more immediately concerns its own salvation, and enquiring the grounds of its acceptance, can find no answer in S. Paul more profoundly Evangelical than those which are given by David and other Psalmists. In the words which I chose as a motto, Scripture is spoken of as a living thing, with a living eye of foresight. As we turn from the great Theological principles of the Christian Church to the Psalms, we see in those old pages an eye that is fixed like a living thing upon the Creeds, and a mind that frames its utterances accordingly—and we say, *προϊδοῦσα ἡ γραφὴ προευηγγελίσατο.* The principle of the great Atonement between God and man in the offering up of an obedience perfect by the sacrifice of the perfect Human Will of the predestined Sufferer, is in David no less than in S. John. The worthlessness of human feeling or human effort by itself; the necessity and blessedness of Repentance, yet its inefficiency, except so far as it is the gift of God and made effectual by Him; the sweet inter-working of the Grace of God and the will of man; vitalise the Psalter as they do the Epistle to the Romans.

The Font and the Altar have Psalms that are appropriate to them, and express the ideas which belong to them. The Psalter thus bears witness to Christian Theology. When we turn from the Dogmas of faith to the means and channels through which grace is conveyed to us, it might be shown that each great branch of the Church perceives its own favourite portion of Christian thought and experience anticipated in the Psalter. Along those ample ranges, each great school of legitimate Theology finds a place. To the manifold peals of those silver bells, each ear fits the words that are dearest to it. The great *Theology*, more strictly so called, which dwells upon the objective Creed, cries with S. Basil, *ἐνταῦθα ἔνι θεολογία τελεία*. The Mediæval Schools, sometimes so subtle and so arid, speak with such tenderness upon the Psalms, that Luther owns, 'Some fragrance of life comes to men of good-will—from words, not always rightly understood, pious souls draw something of consolation, and feel a soft breath blowing from the Psalter as if it had passed over a garden of roses.'[1] To Luther himself, and to Bellarmine, as we read them at a distance in which the sharp angles of controversy are rounded into a heavenly calm, the Psalter is equally dear. As we study their Commentaries, Bellarmine is little less Evangelical than Luther, and Luther little less ecclesiastical than Bellarmine.[2] In our own Church it is as dear to these for what it witnesses of Justification as to those for what

[1] Preface to Bugenhagen's Latin Psalter.

[2] וְיַגִּידוּ צִדְקָתוֹ Psalm xxii. 31; 'Vocatur autem justitia Dei justitia Fidei, *quam Deus donat gratis* credentibus in Christum, quæ vere facit homines justos. Hoc enim præcipue docuit Evangelium, omnes esse

it witnesses of Sacraments. As we read such passages we can understand Hooker's beautiful anecdote of Bellarmine's words on his death-bed ('tutissimum est post omnia solam fiduciam in Christo Jesu reponere'), and trace the source which purified his faith.

It may be doubted whether the Psalter is sufficiently studied and used for instruction in Theological principles by those who are necessarily engaged in the struggles of religious thought. In rougher days, a Psalm once did much to decide the fortune of a battle. In 1589, Henri IV. with his little army was overtaken by the host of Mayenne at Arques, near Dieppe.[1] His forces were almost crushed by the weight of superior numbers. The Huguenots of Dieppe had only been able to raise two strong companies to help their champion—'Come, M. le Ministre,' cried the King to Pastor Damour, 'lift the Psalm. It is full time.' Then, over all the din, a cadenced melody marked the stately tramp of the strong soldiers. It was the 68th Psalm, in the version of Clément Marot, set to an austere melody.[2] Slowly moving on, the two companies split the army of the League like two iron wedges. At that moment the fog which had rolled in from the sea, and hung over a castle which commanded the position,

peccatores, nec posse viribus propriis justificari, sed a solo Deo, per Christi fidem veram justitiam expectandam.' —*Bellarm. in Pss., in loc.*

'Innocentiam intelligimus non naturalem vel *operibus* propriis sine dono Dei acquisitam, quæ nulla est.' —*Ibid.*, in Ps. xxxii. 1, 2.

[1] I owe this illustration to a recent article by M. Réville.

[2] 'Que Dieu se montre seulement,
Et l'on verra soudainement
Abandonner la place,
Le camp des ennemis épars,
Epouvantez de toutes pars,
Fuïr devant à face;
Dieu les fera tous enfuïr.'

—*Les Pseaumes mis en rime françoise*, par Clément Marot et Théodore de Bèze.—See Appendix. Note A.

cleared away. The artillerymen of Henri could take aim. The swing of the Psalm was timed by the long roll of the guns. And the Leaguers were scattered. Strange to find this Psalm playing such a part in modern France, and again at the Battle of Dunbar (1650).[1] But, stranger still, after so many revolutions of thought, to take up these old songs, and find in them not only encouragement to wage the war of Truth, and music to cheer us on the way, but the very weapons with which we are to win the victory!

NOTE TO LECTURE VII.

The Talmud distinctly states the necessity of Baptism, both in adults and infants, before their admission into covenant with God. When the convert is fully admitted into the Jewish Church, he is to be considered as *an infant newly born*, as completely regenerated. And this has uniformly continued the doctrine of the Jewish Rabbins unto the present day. So entire is the work of Regeneration supposed to be, that every species of consanguinity previous to his proselytism is said to be annihilated, and all his former relatives, whether allied by blood or marriage, declared incapable of inheriting his property. He is regarded to all intents and purposes as perfectly a new creature.

Such appears to have been the Jewish doctrine upon this subject, certainly not long after, and most probably *at*, and even *previous* to, the commencement of the Christian æra. And we may perhaps correctly infer, that it was the notoriety of these opinions which induced our blessed Lord to rebuke the ignorance of Nico-

[1] 'Over the German Ocean, just then, bursts the first gleam of the level Sun upon us, "and I heard Nol say, in the words of the Psalmist, *Let God arise, let His enemies be scattered.*"'—Carlyle, *Oliver Cromwell*, vol. iii. p. 49 [3rd ed.].

demus in the following expressions, 'Art thou a *master* in Israel, and knowest not these things?'

I am aware, that some writers have considered the Talmudical doctrine upon this subject as probably borrowed from the institution of Christ. But those, who thus argue, wholly forget the deep-rooted abhorrence and ineffable contempt in the Jewish character of everything Christian.

Regeneration therefore in the time of our Saviour was universally supposed to be an effect necessarily resulting from the rites of proselytism. גר שנתגייר כקטן שנולד דמי. *A proselyte, who has been admitted to the rites of proselytism, resembles a new-born infant.* Jebammoth, p. 48. col. 2. Ib. p. 22. col. 1. Ib. p. 97. col. 2.

The regenerating effects of proselytism, in dissolving every previous tie of consanguinity, according to the judgment of the Jewish Church recorded in the Talmud, is distinctly stated by Maimonides, who is so highly esteemed by Rabbinical writers as to be reputed inferior only to Moses, in conformity with a well-known observation applied to him ממשה ועד משה לא קם כמשה, *from Moses to Moses there has not arisen one equal to Moses.* Maimonides, in his great work entitled יד חזקה, *Yad Chazakah*, a voluminous and full digest of Talmudical doctrines, laws, and traditions, thus expresses the established opinion upon the subject: גר שנתגייר הרי הוא כקטן שנולד וכל שאר בשר שהיו לו בשהוא גוי אינן שאר בשר. *A heathen, who becomes a proselyte, resembles an infant newly born; and all the consanguinity, which he had, while a heathen, is now no more.* Lib. v. אסורי ביאה, *Issure Biah*, cap. xiv. p. 145, ed. Amsterd. 1702.

Such was the new state of existence, into which a proselyte was supposed to enter, according to the established code of Talmudical jurisprudence. But the ancient philosophers of the Jewish nation, better known under the denomination of the Cabbalists, appear to have contemplated it rather as a literal and personal, than as a metaphorical and civil, Regeneration.

In the well-known allegorical commentaries, entitled Rabboth, the conversion of a proselyte is represented as completely *a new creation.* Genesis xii. 5. ואת הנפש אשר עשו בחרן' אר" אלעזר בר זימרא אם מתכנסין כל באי העולם לברא אפילא יתוש אחד אינן יכולין לזרוק

בו נשמה ואת אמר ואת הנפש אשר עשו אלא אלו הגרים שניירו ואם כן שניירו למה אמר עשו אלא ללמדך שכל מי שהוא מקרב את הנכרי ומניירו כאילו בראו. *And the souls that they had made in Haran. R. Eliazer the son of Zimra says: If all who come into the world* (i.e. all mankind) *were collected together to create even a single fly, they would not be able to infuse a soul into it: yet you say, and the souls which they had made. But these are the proselytes which they had converted. If then the meaning be,* which they had converted, *why is it said* which they made? *In order to teach thee, that whosoever approaches a stranger and converts him, it is precisely as if he had created him.*

Upon the whole, then, it appears from the earliest records of Jewish opinion extant, that Regeneration was always regarded as a necessary consequence of proselytism; and that this was represented by the Talmudists as principally consisting in the annihilation of all preceding natural and civil ties, with an admission to others arising from a totally new state of existence, and by the Cabbalists as a real act of creation, as an absolute infusion of a new soul into the body of the proselyte. Both decorated the doctrine according to their respective tastes. But in whatsoever peculiar garb the legal refinement of the former, or the philosophical extravagance of the latter, induced them to array it, still I presume the fact of its general reception at the time, and for more I do not contend, seems indisputable.—*Archbishop Laurence's Sermon on Baptismal Regeneration,* January 29, 1815, pp. 8, 27–35.

LECTURE VIII.

Sing unto the Lord with the harp; with the harp, and the voice of a Psalm.

זַמְּרוּ לַיהוָה בְּכִנּוֹר בְּכִנּוֹר וְקוֹל זִמְרָה

PSALM xcviii. 5.

IT is necessary, at the close of a series of Lectures like the present—even at the risk of wearisome repetition—to recapitulate the whole argument.

The subject has been the Witness of the Psalms to Christ and Christianity. Under the head of Witness to Christ, six *criteria* were laid down for testing the superhuman origin of Prophecies: (1) Known prior promulgation. (2) Sufficiency of correspondence. (3) Remoteness, chronological and moral. (4) Non-isolation. (5) Parsimonious but characteristic particularity. (6) Worthiness of spiritual purpose. The 22nd Psalm was first examined. The two great schemes of interpretation, Rationalistic and Christian (represented by Reuss and Bossuet) were discussed. Our conclusion was, that the general view of Christian interpretation satisfied all the *criteria* proposed.

If, then, the facts disclosed in this Psalm were promulgated several hundred years before the Crucifixion; if a natural and unforced interpretation brings out with sufficient clearness what those facts are; if the fulfilment was

separated from the prediction, morally by a chasm of circumstances which no anticipative sagacity could bridge over, and chronologically by 'a deep abyss of years;' if the Prophecy does not stand alone, but is part of a great whole; if the outline is coloured and clothed with circumstances enough to enable us to recognise the scene when it has become history, but not enough to ante-date history; and if the end for which it was given is worthy of the justice and love of God;—we are led to the conclusion, that an influence was at work in its production of a higher kind than that which presides over the ordinary works of human intelligence.

But this is not all. The 22nd Psalm does not stand alone. The Messianic Psalms were referred to three classes: (1) the subjectively, (2) the objectively, (3) the ideally Messianic. It was argued that the true explanation of passages which seem to connect sin with Christ, and of the imprecatory passages in the Psalter, is to be found in the existence of subjectively Messianic Psalms. But the establishment of the prophetical character of even one Psalm makes it unlikely that it will stand alone. Hence we are led to the principle of the colligation of Messianic coincidences in the Psalter, divided into (1) Those which delineate His character; (2) Those which foreshadow His life.

One intermediate Lecture was devoted to the consideration of two objections to the use of the Psalter as a Manual for Christian worship: (1) from the character of David; (2) from the alleged indistinctness or negation of the hope of Immortality in the Psalms.

The Witness of the Psalms to Christianity includes four elements—their witness to

(i.) Christian Character.
(ii.) The Christian Church.
(iii.) Christian Worship.
(iv.) Christian Theology.

Under the head of Christian Character, the sum of our argument is this. In the Psalms, taken as a whole, we have a gift, quite exceptional in its kind, viewing the book merely as *the* Manual of Prayer. But there is something far beyond this. These leaves might seem, at first sight, to have dropped from the clouds, and to have been stitched together at random. Yet not only do we find in them predictions of the Saviour's Life and Death, Resurrection and Ascension. We can trace throughout another Prophecy, which may be submitted to the tests originally laid down. The Psalms lift us into a purer air than Psalmists themselves ever breathed. The authors of these sacred songs touched the chords of a finer human heart than that which beat in their own breasts or those of their contemporaries. The Psalms presuppose men to use them, full of the sense of sin and the blessedness of reconciliation—rejoicing in God—seeking for inward purity—gentle, tender, childlike. This anticipation of the Christian Character, so long before Pentecost—this provision of fitting utterance for all the moods of Christian sanctity—is a continuous Prophecy ever fulfilling itself in the Church. Every single Christian man who thus, as St. Athanasius wrote to Marcellinus, 'thoroughly

perceives and learns the affections of his own soul in the Psalter,'[1] finds in himself a separate witness of the Psalms to Christianity.

'The Psalmists,' said Donne, 'were not only clear Prophets of *Christ*, but of every *particular Christian*. They foretold what I, what any, shall do, and suffer, and say.' St. Augustine tells us of one new man in Christ Jesus, with one great voice of surpassing music and one deep heart of love. 'Et tanquam unus Homo cantat in Psalmis.'[2] Many portions of our Lord's teaching were addressed, through an audience which could not receive or understand them, to those far away in time and place. They presuppose such hearers and readers: they imply the kindling of a light in which they could be read, the existence of natures to which they should become intelligible. In the same way, the Psalms presuppose an audience for which they were suited, and a tone of feeling and devotion which should answer to them. If these deep sighs and unutterable yearnings were intended to be used, they imply the knowledge of a character not yet perfected by the Holy Ghost; of souls with finer gifts and higher susceptibilities, to be moulded out of our fallen humanity. They may well call themselves new songs. They are new songs for new men.

But further. The Psalms are not only Prophecies of a Character which, in its perfected lineaments, did not yet exist, of souls to be created, a people to be born. They are Prophecies of a Community, whose members were to

[1] See the passage cited from *Ep. ad Marcellin.*, in Appendix, Note C, Lect. IV.
[2] *Enarrat.* in Ps. cxxx.

enter within its precincts by a new birth—a community in its inner relations to its Lord a Bride; in its relations to the elder Church, another Sion or Jerusalem; in its organisation, a City; in its union under one Divine ruler, a Kingdom. They are Prophecies of a worldwide worship—of a music slumbering in its shell—of a ritual year moving from festival to festival.

Under the head of the Witness of the Psalter to Christian Theology, my argument last Sunday was that, in the Psalms we find ourselves in the same atmosphere of thought, as well as of feeling, which we habitually breathe. And this was examined in relation to the great leading ideas of Theology.

I.

The Witness which may thus be collected from the Psalms is of real value and solidity.

For the case stands thus, as between us and the unbeliever in Scripture. Here is a Book, used every day in the Christian Church and in the private devotion of its members. It has passed from the Synagogue to our Lord and His Apostles, and from them to us. Of course, those who think lightly of the line of argument which we have pursued will reply: 'These poems are, after all, far from 'being as mysterious as Christians think them. As for 'their antiquity, we more than suspect that David wrote 'few or none of them. As for their contents, they are 'patriotic, or battle, or satirical, or love songs, stretching 'down to the Maccabean times. But they are pervaded by 'a strain of national religious sentiment; and some of them 'were either liturgical in their conception, or have been

'made so by subsequent additions. Christians are able to 'use them, simply because the Jews, who first composed 'them, possessed, in a remarkable degree, those aspirations 'and yearnings, those refined sorrows and joys, which are 'part of the religious instincts of the human race. We sing 'them because they were sung by Jews who were peculiarly 'gifted in the expression of religious feeling in words. We 'eliminate certain elements of savage wrath and all self-'righteousness, adapt them to our superior enlightenment —and that is all.' To which we reply. Nearly all that is said about the date and object of these songs of Israel seems thoroughly uncertain or false, even upon critical grounds. But, as all must allow that they were in existence some centuries before the Advent of Christ, look at them from our point of view for a short time. It is a fact that Christ was crucified. Take the 22nd Psalm, read it—leaving your theory of a representative Israel aside for the time;—better still, hear it chanted to Mendelssohn's music, and then ask whether it does not look *very like* the Crucifixion—more naturally so than any conceivable scene through which Israel personified can ever have passed. Glance over the Psalms, which we venture to call subjectively, objectively, ideally, Messianic, and see whether they do not fall naturally into their place, whether they do not give a connected view of a sufferer, persecuted and dying for sin not His own, yet with the prospect before Him of an unspeakable elevation—of a Conqueror, King, Priest, Divine and Human, in whom all that is best in man is concentrated—and all this, accompanied with hints of a life and character *very like* the

narrative of the Evangelists, and the view taken of the Saviour in the New Testament. Let certain points be eliminated (explicable, we think, according to our explanation of the Psalter), and let it then be fairly asked whether the general religious tone and spirit to God, to man, to the religious community, presupposed throughout is not *very like* the Christian Character. Again, that community which stretches through all lands and times, now a city, now a kingdom, now a bride, the Church in the Psalms, is it not *very like* the Church in the world—as like as the image of a building in a river, the outlines dimmed by the dark waters below and broken by the quivering surface, is to the building above? When the people are gathered in Church, can any one who possesses himself with the idea of the Cross and Ascension, help thinking of them when he hears certain passages in the Psalms—so that their application seems to him, for the time, natural and almost irresistible? And when, once more, we turn to scientific Christian thought drawn out in its logical connection, its leading propositions (the Divinity of Christ, the Character of God, the Atonement of Jesus Christ, the influences of Grace, the mode of acceptance with God, the nature of Justification,) are *very like* those which are received in the Church. The intellect of St. Paul, for instance, or of St. Athanasius, was at home in the Psalter. There is absolutely nothing else, I will not say to justify, but to explain, the imposture which the Book would otherwise have unconsciously practised—the enormous disproportion and yawning chasm between the part which it actually has played and the influence

which it wields, and its own intrinsic worthlessness and incapacity for such influence. I do not say that all these likenesses will by themselves, or even that by themselves, they ought to convince an unbeliever in the Divine authority of the Book. But they may lead such an one to think that these manifold representations of some one who is very like Christ—if He be not Christ—and of something which is very like Christianity—if it be not Christianity—is one more of those marvellous coincidences which make Scripture unlike any other Book.[1]

II.

But I must confess that, in the preparation of this series of Lectures, I have had before me something more than the collection of materials for a section in a Chapter upon the Evidences of Christianity. In the honoured audience which I address, I speak to many who can learn nothing from me. But there are some who have not long entered upon their Ministry; there are many who are likely to take Holy Orders; there are many more who will remain Laymen of the Church. I should be deeply thankful if I could, in any degree, impress upon these, my younger brethren, some sense of the vast practical import-

[1] If this argument shall to any appear to be valid, let it be considered that it is after all but one single line of proof in a great contexture of converging probabilities. 'I am reading the Psalms just now,' writes Mr. Wilberforce in his Journal (1803). 'What wonderful compositions! what a proof of the Divine origin of the religion to which they belong! There is in the world nothing else like them. And that this proof should exist where there are so many others of the same kind, and of other kinds. If the Psalms, suppose, and some other parts of Scripture, belonged to different systems . . . as 14–17th of St. John, St. Paul's Epistles, Isaiah . . . we might, were this the only proof afforded, be divided and puzzled. But how unaccountable, except on the true hypothesis, that each should in itself be so excellent, and should belong to, and be connected with, the others.'—*Life of Wilberforce*, iii. 134.

ance of some real knowledge of the Psalms for the Clergy and Laity of our Church.

Let me try to draw out the line of thought—traced many years ago by the hands of a learned and pious layman[1]—which proves (i) That the use of the Psalter is a test of the *Church's* spiritual life; (ii) That the Psalter can really be used by the Church, only as is directed in our own Services.

i.

It has already been urged that the Psalms form an important test of the spiritual life of the individual soul.

But they form a no less discriminating test of the point at which the spiritual life stands in any particular Church. Mr. Coleridge is reported to have said, in one of his least felicitous moments: 'In that particular part of the public worship in which, more than in all the rest, the common people might, and ought to, join; which, by its association with music, is meant to give a fitting vent and expression to the emotions; in that part we all *sing* as *Jews*; or, at best, as mere men in the abstract, without a Saviour. You know my veneration for the Book of Psalms, or most of it; but with some half-dozen exceptions, the Psalms are surely *not* adequate vehicles of *Christian* thanksgiving and joy!'[2] In Mr. Coleridge's day, no doubt, the chanting of the Psalms was rather uncommon, except in formal Cathedral service. But it is curious to contrast with the frigid and grudging admissions of this passage, the often-quoted panegyrics of St. Jerome, Sidonius Apollinaris, Hooker, and a host of others.

[1] Mr. Alexander Knox, *Remains*, i. 222–5. [2] *Table Talk*, p. 90 (3rd ed., 1851).

Let us proceed to consider how it is that the Psalter has never really been used and enjoyed but within the Church.

The Jews of the present day employ a large number of Psalms in their Manuals of Prayer. But, on the whole, it may truly be said that the Synagogue cannot bend David's bow. His lyre falls from its nerveless grasp. Among the separated Protestant bodies there is deep individual study of the Psalms, devout appropriation of their Gospel meaning, pious and meditative reading, hallowed learning. But the *Psalms* are used by these latter *communities*, as such, only in fragmentary portions, and in imperfect because versified renderings.

ii.

It seems to me to be unquestionable that the Psalter as a whole has never been really enjoyed by any body of Christians, except in the historical Catholic Church, and especially in our branch of it. In the separated communities, the ordinary poetical versions are only sung by piecemeal and capriciously; and such versions are not Psalms at all. For the songs of Sion (as we have before seen) have a structure of their own. Their matter is given, in a poetry not of words, but of ideas—in a connection not of sound with sound, or syllable with syllable, but of thought with thought, idea with idea. Other poetry, when it is translated into literal prose, loses its essence as poetry. Its form is gone. Its life is measure and cadence, and these have evaporated. But in Hebrew poetry it is otherwise. A verse translation may, indeed, throw a gleam of beautiful

light upon a single clause, or form an exquisite commentary upon a single passage. But, taken as a whole, a Psalm is destroyed by being turned into *verse*—even when Milton or Keble attempts the task—as much as Homer, Virgil, or Dante is destroyed by being turned into *prose*. And this is one of the many threads of the great contexture of coincidences which the Wisdom of God has woven into the woof of the Psalter. He who inspired the Prophecies of Christ and of His Church in the Book of Psalms —Who provided that Church with a Manual of Worship— provided also that it should be conveyed in the only form of poetry suitable to make it universal. Therefore, the Psalms can pass from tongue to tongue without destruction of their essential character. It is not, of course, a sin to imitate, or paraphrase, Holy Scripture in rhyme or measure. Bishop Lowth's translation into Latin hexameters of Isaiah xiv. has been considered by some scholars one of the finest pieces of modern Latin; but no Church or sect gives it *as* Isaiah. Dr. Watts was, perhaps, at liberty to produce Psalms in what he and others considered as an 'elegant and evangelical dress.' But, if it was intended to use these pieces in the sanctuary as Psalms, it was *not* justifiable to strip them of that which has been well termed 'their divinely significant drapery.' Of all the Prophecies of Messiah in Scripture, the 22nd Psalm is nearly the most pathetic, the most sublime, the most indisputable. The only passage which can be supposed to equal or surpass it is the 53rd chapter of Isaiah. How grotesquely absurd it would appear to cut out the prose translation of that chapter from the English Bible,

and to insert in its place an elegant rhymed version, to be substituted on all occasions of public worship for the Divine original! The Psalms, therefore, can only be really employed in Public Worship by taking them in such a form as that in which they stand in the Prayer-book of the English Church.

Nor let it be said that something more than a compensation for this deficiency is found in the substitution of Hymns. Hymns cannot really and adequately replace the Psalter.

To Psalms as compared with Hymns, we may apply the analogy of the inspired Apostolic writings compared with those which follow them. As we enter upon them, we feel that we breathe a different air. A creative epoch has passed away. The flood-tide of Divine Life has fallen. No new thought is expressed. There is, indeed, sometimes a more exciting and heated air, more that is momentarily striking and impressive, in the Apostolic Fathers than in the Apostolic writings themselves. The inspired is often compressed, constrained, obscure. The soul is on fire, but the flame is silent. The language is calm as eternity, of a deep august simplicity. An omniscient Wisdom is sphered in it. There is as strange a contrast between many modern Hymns and the Psalms as between many modern preachers and the Epistles of St. John or St. James. Who can measure the distance between the vapid moralising of many Funeral and New Year Hymns and the 90th Psalm, 'that Psalm of eternity;' between the 22nd and 23rd Psalms and certain Revival Hymns? No one can ever say with literal truth, as Donne once wrote, 'this is

the last beating of the pulse of the Psalm, the last panting of the breath thereof.' Of many hymns, with their shallowness, we are tempted to echo the complaint of gardeners—'there is *no body* in this soil.'

It may be added that, in a laudable desire to secure all that is best from various parties, we may be a little blind at present to possible dangers from Hymns. There used to exist in our Church an old-fashioned jealousy about supplanting Psalms by Hymns, which has been somewhat too much ridiculed. I, for one, sometimes fear, lest in our desire for variety and warmth in Hymns, we may be piling the Church with combustibles which will explode in different directions. Hymns are not necessarily Catholic, or tending to a piety which is manly, rational, according to the analogy of faith, because they are heated, sensational, exciting. St. Augustine [1] tells us that the African Donatists mocked at the Catholic Christians, because the Catholics chanted nothing in their Churches but the Divine songs of Prophets and Psalmists, whilst the sectarians intoned hymns with voices that swelled and rang like trumpets—human compositions, which were flushed with the strong wine of their fierce fanaticism. At all events, it is high time for us to exercise a discriminating caution. There are Hymns which are beautiful, Scriptural, Catholic —others are luscious and hysterical. Many, of which this cannot be justly said, have a voice wanting in resonance and limited in compass. They are incapable of expressing

[1] 'Ita ut Donatistæ nos reprehendunt quod sobrie psallimus in ecclesia Divina cantica Prophetarum, cum ipsi ebrietatos suas ad canticum Psalmorum humano ingenio compositorum quasi ad tubas exhortationis inflamment.'—*Epist.* LV., xviii., *Ad Inquisit. Januar.* ii.

depth of thought or height of aspiration. They are the doggrel of self-satisfied narrowness. They brighten with a selfish assurance, or quiver with a selfish fear. They utter no cry of profound yearning; they speak of no continuing conflict; they acknowledge no mystery of Sacramental Grace. They breathe the atmosphere of sectarian souls, without breadth of horizon or nobility of devotion.

I believe it to be high time to face this phenomenon of contented acquiescence in the practical deposition of the Psalter from its place. Let us ask ourselves, as loyal Churchmen, to consider the space which the Psalms fill in the Prayer-book. Let us recall the glowing words of Christians of former ages. We learn from the letters addressed to Marcella by St. Jerome,[1] and by Paula and her daughter, that in their days the Psalms were to be heard in the fields and vineyards of Palestine. The ploughman, as he held his plough, chanted the Hallelujah; and the reaper, the vine-dresser, and the shepherd sang the songs of David—'aliquid Davidicum canit.' A glow of the poetry of spring passed through the old man's frame. 'The meadows are covered with the flowers. Inter querulas aves Psalmi dulcius cantabuntur.' Sidonius Apollinaris[2] represents boatmen, as they worked their heavy barges up the waters, singing Psalms till the banks echoed with Hallelujah, and applies it to the voyage of the Christian life.

> Here the choir of them that drag the boat,
> —While the banks give back responsive note—

[1] S. Hieron., *Epp.* xliv., xlv. [Ed. Benedict.]; *Ad Marcellam.*
[2] Lib. II. *Ep.* x.

Alleluia!—full and calm
Lets the bidding from the waters float—
Christward lifts the Psalm.
Christian pilgrim! Christian boatman! each beside his rolling river,
Sing, O pilgrim! sing, O boatman! lift the Psalm in music ever.

Our object is not to repeat such testimonies again and again with an unprofitable wonder. It is to ask ourselves how the Psalter was so loved and popular then, how it is listened to so coldly now?

Words without thoughts never to heaven go.

Can the old affection and enthusiasm be revived, and how? I believe that it can. Not, in the first instance, by services, however beautiful. We must begin from the beginning. We must teach our people, after teaching ourselves, something of the Christian meaning and spirituality of the Psalter. It must form a part of our catechising. I should be the last to deny the ultimate value, even practically, of passages not always or immediately apprehended—a value which might be impaired by forced and premature exposition. But, it must be confessed that, of all men in the world, Englishmen are the most unlikely to prize that of which they know nothing, and which they must take altogether upon trust. Let us learn a lesson from the old ecclesiastical copyists.

In the Utrecht Psalter, the artists evidently possessed themselves with the images and ideas of the Psalms, and then produced their illustrations on the vellum. A twofold thread of thought runs through the exuberant pictorial

commentary. Or rather, the great foundation of Christian and Catholic interpretation is assumed, and harmonises the whole. Christ Incarnate, Crucified, Risen, Reigning, is the central subject. But the numerous illustrative drawings are pervaded by two characteristics. The rugged limestone hills, the palm and the olive, with the gnarled trunks which they exhibit in Palestine—the square-blocked and embattled walls—represent a landscape which is essentially Hebrew and Syrian. But the numerous touches of subordinate and secondary accessories are considered by many to prove, that if the landscape be primarily Palestinian, it is seen through the Egyptian surroundings of men who, living in that country, devoted themselves to a living exposition of the Psalter, after the fashion of their day. Whether this conclusion be accurate or not, I am unable to say; but, in any event, the illustration remains. Let us hope for such a knowledge of the Psalms, making allowance for the difference of age and race. Let it be based upon an acceptance of the old Christian and Catholic interpretation of the Psalms. Let the light of the Syrian skies, under which they were mostly written, lie upon the landscape, and its unchanging features be fully in our view. But, as the Book is a universal Book, let it be richly illustrated from the objects upon which our people look in their every-day life. Our clergy must propose to themselves two means by which to compass the great end of restoring the Psalter to its proper place in the affections of the English people.

(1) They must aim at *educating* and *catechising* the young into something like intelligent knowledge of the

Psalms. The whole Mosaic institution was more than a blaze of ritual pomp. It was a profoundly conceived and admirably arranged plan for enshrining, diffusing, and perpetuating its central truths. The ordinance of Psalmody was more than an accompaniment of national poetry for national music. It was part of a provision for national religious education.

Hear the didactic song of the grave and meditative Asaph:[1]—

> I will utter dark sayings of old:
> Which we have heard and known,
> And our fathers have told us.
> We will not hide from their children,
> Showing to the generation to come
> The praises of the Lord, and His strength.[2]

It seems to be assumed that enough is done in the Sunday School and elsewhere when the young are provided with a summary of Bible history. Our schools are, as it were, 'in the midst of a valley full of bones—and, lo, they are very dry.' Yet surely the Psalms, livingly taught, are well fitted to interest the young. To take one point alone—the references which they contain to the beauty and grandeur of nature may colour many pages of geography and natural history.

(2) Above all, and without this everything else will be in vain, our people must be taught habitually to see Christ in the Psalter, His Church, the worship of that Church, the outlines of their Creed, the way of acceptance with God, the thought that should mould a Christian's

[1] מַשְׂכִּיל לְאָסָף [2] Psalm lxxviii. 2, 3, 4.

life, the words that they may use upon a bed of death. There blows round the Psalms a breath of heaven; they must be made to feel it play upon their cheeks. As our pious peasants read the Psalter at home, or follow the chant in the village Church, they must be able to say almost instinctively—In this Psalm is the voice of the Sorrow and of the Love of Jesus. This Psalm speaks of His Passion. His are the Pierced Hands and Feet. He is the Divine Shepherd. Here I find Him reigning in Glory. This is He who comes to Judgment. This Sion and Jerusalem which is spoken of is the Church. This Feast is the Eucharist, this Table the Table of the Lord, this Cup the Chalice, this Bread the Body of Christ. The peace of which the Psalmist speaks is the peace that passeth all understanding, the peace to the weary when the long day's work is over, the peace of Heaven.

Let me here refer to one passage in the 'Enarrationes' of St. Augustine upon the Psalms—that collection which (I hope it is not disrespectful to say) sometimes disappoints us so strangely, sometimes touches an unsuspected word with such subtle beauty.

St. Augustine was preaching on the 147th Psalm in the Basilica at Hippo. In the course of his exposition he read the thirteenth verse, 'Benedixit filios tuos in te.' A pause, and he proceeded, 'Benedixit *quis*?' 'Qui posuit fines tuos Pacem.' There may have been some tenderer cadence in that grand and pathetic voice. But, without a single additional word, without one sentence of the preacher's exposition, a thrill ran round the Church, and sighs of aspiration and voices of joy were heard among the

people. 'I have said nothing,' cried the preacher; 'I did but pronounce the verse, and you exclaimed. What have I shown to you? Why do you cry out, if you do not love? Why do you love, if you cannot see? Peace is invisible. What is that eye wherewith we see it, that it may be loved? You would not cry out if you did not love. These are the sights which God lends us to things which are unseen. With what beauty hath the understanding of peace smitten your heart? Why should I now speak of peace or of its praises? Your affections go before my words. I do not fill up—I cannot—I am weak. *Differamus omnes laudes pacis ad illam patriam Pacis.*' Is it impossible for the Psalter to possess something of that power in the nineteenth Century for Englishmen, which it possessed for the fishermen of Hippo in the fourth century? I believe that it is not. The result of deeper study of the Psalms, of critical science brought to bear upon its contents, may be a new enthusiasm, more subdued and less demonstrative, but not less real than that of which St. Augustine speaks.[1] The days when this new enthusiasm for the inspired Psalms shall have passed from the English clergy to the English people will be days of

[1] In the African Church a Psalm was often appointed to be chanted by the Lector alone, and then explained. St. Augustine says: 'Ipsius servi vox est illa evidens quam in lamentationibus audistis in Psalmo, et movebamini cum audiretis, quia inde estis. Quod *cantabatur ab uno*, de omnibus *cordibus resonabat*. Felices qui se in illis vocibus tanquam in speculo cognoscebant.' *In Joann. Evang., Tract.* x. Cap. i. This custom was thought even to have a spiritual meaning. 'In Psalmis aliquando plures cantant, ut ostendatur quia de pluribus fit unus; aliquando unus cantat, ut ostentatur quid fiat de pluribus.' *Tract.* xii. Cap. iii. Might not this practice be profitably tried in some of our own churches?

new life for the Church, as regards (1) her own services, and (2) the best separatists from her.

(1) The English Prayer-book will have attained more than one of the great ends which it proposed. The Psalter will be continually used. Its words will become intensely popular, because intelligently sung or said. The Daily Service to which the Prayer-book gives perpetual witness will be revived, and become delightful. The attitude and bearing during that portion of the service of worshippers who should be taking part in it, will not be those of persons patiently submitting themselves to some minor surgical operation. For the Psalms, says Mr. Alexander Knox, 'are, as far as words and thoughts can be, the very green pastures and still waters which they describe; and the stated use of them in the Daily Service tends, as much as means can, to the accomplishment of their own lovely promise, "They shall be satisfied with the plenteousness of Thy house; and Thou shalt give them to drink of Thy pleasures as out of the river."'[1]

(2) Thus also may we hope, that many holy spirits, now separated from us by misunderstandings, will be brought to feel the true Scriptural character of our service. They will see the superiority of the Church's use of the very Psalms from God's very Bible to lengthened confessions of depravity, languid common-places of devotion, and humanly composed hymns.

If any think that the Psalms are too symbolical and imaginative for a people like our own, let me read some remarkable words of one, who, after all deductions for

[1] *Remains*, i. p. 227.

his aberrations, brought to Hebrew poetry almost the spirit of a Hebrew. 'When I say symbolical,' wrote Edward Irving, 'I do not say *unintelligible*, but *intelligible*. Without a symbol, nothing spiritual *can* be made *intelligible*, and nothing *prophetical* could be stamped as real and sanctioned as certain. What do these ignorant railers against symbols and mysteries mean? Is not Baptism a symbol? What is the Lord's Supper but a symbol? Both of the mysteries of the *invisible* world made *intelligible* by *symbols*, and without such symbols *unintelligible*.'

III.

Before closing these Lectures, there are yet two forms of the Witness of the Psalms to Christianity to which I must advert. (i.) Their Witness to individual Christianity —their inexhaustible appropriateness to the most varied circumstances and needs. (ii.) Their Witness to the Hopes of the Church—their recognition of the glorious, but as yet unfulfilled promises which await the people of God.

i.

The Witness of the Psalms to individual Christianity, their abiding use and appropriateness.

This is an inexhaustible and ever-growing chapter, to which every preacher and commentator upon the Psalter may add one beautiful section. Three of these have lately been contributed by Professor Delitzsch, by Dr. Kay, and by Mr. Perowne. Let me add a few such flowers to these richer garlands.

Archbishop Leighton, in his Charge of 1666, said to

his Clergy—'Of the Old Testament, read particularly large portions of the Psalms, being both so excellently instructive, and withal so Divine forms of prayer and praises; and therefore have been so much used by the Church in all ages, and always made so great a part of their publick service.'[1] The Archbishop's practice agreed with his recommendation. He was particularly conversant with the Book of Psalms, and sometimes spoke of it as a 'bundle of myrrh, that ought to lie, day and night, in the bosom.'[2] A letter of his nephew has been preserved, in which he records of his saintly uncle, 'Scarce a line in that sacred Psalter that hath passed without the stroke of his pencil.'[2]

To the numerous instances recorded in which last words have been taken from the Psalms, let me add one other. The sentences which I proceed to read were delivered by Dr. Whewell on May 6, 1855, and they refer to Julius C. Hare. 'Such an affection he had for the 17th Psalm. When the Psalm was read to him before his spirit departed, he thanked those who had thus chosen the words of Scriptures which he so especially delighted in. With these sounds of glory ringing in his ears—

> I will behold Thy presence in righteousness,
> And when I awake up after Thy likeness, I shall be satisfied with it—

our dear friend fell into that sleep from which he was to awake in the likeness of Christ.'

[1] Leighton's *Works*, vol. ii. p. 439.
[2] Pearson's *Life of Archbishop Leighton.*

A recent traveller in Spain visited in Cadiz the 'Casa de Misericordia.' High up above the walls runs the inscription—

> This is My rest:
> Here will I dwell.
> I will abundantly bless her provision:
> I will satisfy her poor with bread.[1]

The eye and ear miss two words in the first line—'for ever.' A recent traveller mentions that, as he looked up, the Superior, with a smile, explained the reason of the omission. 'This Casa is the home of the poor—but not for ever.'

In the late Franco-German war, an English writer entered the Church at Bourget immediately after an action. On the altar, which was dinted with a bullet-hole, with a blood-stained book on its steps, lay the great Psalter. The book was open at the 56th [57th] Psalm. 'Miserere mei, Deus . . . clamabo ad Deum altissimum.'

The great scholar, Casaubon,—whose life has recently been made of such interest to Oxford men by a writer who singularly combines industry with refinement—was going to the Huguenot worship at Charenton in an open barge, August 20, 1668. A heavy boat ran in astern. His wife fell over into the Seine, but he pulled her in,—after almost losing his own life. At the same time he dropped into the river his Psalm-book, the gift of his wife, his constant companion for twenty-two years, out of which they were singing the 86th Psalm when the accident occurred. 'I could not but remember,' says Casaubon, in his journal,

[1] Psalm cxxxii. 14, 15.

'that place of Ambrose where he says—This is the peculiarity of the Psalter, that every one can use its words as if they were peculiarly and individually his own.'

In the midst of a London season; in the stir and turmoil of a political crisis, 1819; William Wilberforce writes in his Diary—'Walked from Hyde Park Corner, repeating the 119th Psalm in great comfort.' Many such notices occur, down to the last, when he was carried, a dying man, to London in 1833. 'How differently time appears,' he said to his son, while they halted at an inn, 'when you look at it in the life of an individual, or in the mass! Now I seem to have gone through such a number of various scenes, and such a lapse of time, and yet, when you come to compare it with any great period of time—fifty years—how little fifty years seem. Why, it is 3000 years since the Psalms which I delight in were written. By the way, I have not my Psalter this morning. Do you know where it is?'

Time would fail us to dwell upon the wealth of associations which belong to particular Psalms;[1] especially to those which, like the 25th Psalm in the Lutheran service and the 71st Psalm in our own, are used in the Service for the Sick and Dying; or like the 39th Psalm, 'the most beautiful of all the elegies in the Psalter,'[2] and the 90th Psalm, 'that ancient Psalm, that Hymn of Eternity,' are repeated at funerals. It has been observed that the 90th Psalm is the prayer which is read over the mortal dust of some hundreds of the children of men, every week, in London alone. Of the histories which illustrate it, let

[1] See Appendix, Note A.

[2] Ewald.

me select but one. When the pious and gallant young Englishman, Hudson, was killed on the Matterhorn in 1865, it was suggested that a short Funeral Service should be held. 'Poor Hudson's Prayer-book,' says the officiating clergyman,[1] 'was produced for the purpose. I read out of it the 90th Psalm. Imagine us standing, with our guides, in the centre of a snow-field, with that awful mountain above us, under a cloudless sky, in the very sight as it were of the Almighty. Try and catch the sound of the words—

Lord, Thou hast been our refuge in all generations.
Before the mountains were brought forth, or ever the earth and the world were formed,
From everlasting to everlasting Thou art God.'

These are but a few samples of a great induction by which it might be shown that the Psalter was constructed under the superintendence of Him Who knew what was in man, not only for the Church, but for each individual soul. Scripture is not a book from which inspiration has departed. It *is* inspired.

ii.

The Psalms recognise the glorious promises—as yet unfulfilled—which are part of the Church's heritage. Let us look at certain great elements of unfulfilled Prophecy to which they bear witness, and of which we declare our belief in reciting them.

1. The Psalter bears witness to the full glory of the Church by the gathering in of Israel. In that Gospel,

[1] The Rev. Joseph McCormick.

which especially dwells upon true Judaism, transformed and transfigured in Christ, the 118th Psalm is enlightened by this hope. In St. Matthew, just before Jesus went out and departed from the Temple, after His lamentation 'O Jerusalem, Jerusalem,' He makes this application, 'Behold, your house is left unto you desolate. For I say unto you, Ye shall not see me henceforth, till ye shall say, Blessed is He that cometh in the Name of the Lord.'[1] Thus, the 118th Psalm is referred by our Lord Himself to some day of future glory as yet far off in the calendar of time. It contains words of triumphant thanksgiving. A condition of depression has passed away. A great deliverance has been effected by a great Deliverer. A Temple is approached, and the sound of a grand Processional strikes upon the ear. The fabric itself, as it fronts the advancing throng in the glory of its completed beauty, becomes the subject of the strain. A stone once rejected is mentioned.

Open to me the gates of righteousness: I will go into them, and I will praise the Lord.
I will praise Thee: for Thou hast heard me, and art become my salvation.
The stone which the builders refused is become the head-stone of the corner.[2]

It is a *corner-stone*; therefore, with two fronts. And the Psalm, in its widest scope, embraces a view of the visible Church, extended to its utmost magnitude and consummated in its perfect beauty. Easter after Easter the Church chants—

[1] St. Matthew xxiii. 37, 38, 39; cf. Psalm cxviii. 26.
[2] Psalm cxviii. 19, 21, 22.

This is the day which the Lord hath made; we will rejoice and be glad in it.[1]

Not yet has dawned that Easter-tide upon earth and sea, when the Resurrection of the Church shall be added to the Resurrection of her Lord.

2. The Psalms bear witness to the times of restitution of all things, to the regeneration waited for by the world.

Thus in the 96th, 97th, and 98th Psalms, we have the pæans of all creation. 'When He shall have brought again the First-begotten into the world He saith, And let all the angels of God worship Him.'[2] The reference here is not exactly to Christmas, but to a future time, to a second ushering of Messiah into the renovated universe.[3] In those Psalms, the Psalmists sing with their lyre that which forms the subject of many a prophetic descant. But the Prophets rather take up the blessedness of the dumb creatures, and hold it up 'to the tender and merciful affection of man.' The Psalmists waken the songs of the ocean and the mountains, the forest and the field, the sky and the stars.

Let the heavens rejoice, and let the earth be glad:
Let the sea roar, and the fulness thereof.
Let the field be joyful, and all that is therein:
Then shall all the trees of the wood rejoice before the Lord.[4]

3. Yet, again, in reading and interpreting the Psalms,

[1] *v.* 24.

[2] *ὅταν δὲ πάλιν εἰσαγάγῃ τὸν πρωτότοκον.*—Hebrews i. 6. (See Winer, § 42, on the force of *ὅταν* with conjunct. aor.); Psalm xcvii. 7.

[3] *εἰς τὴν οἰκουμένην, ibid.*

[4] xcvi. 11, 12.

Christian faith receives the principle of *intensity*. Phrases more ample and complete are before us than can apparently be justified by the immediate object. It is not for nothing that the Spirit of God so stirs the spirit of those divine singers. The words of the Psalmists are truest when we pitch their significance highest. As the notes float through the Church or chamber they awaken voices higher up. So is it when the Psalms speak of victory, of rest, of judgment, and of many other things. The enemies, as we have seen, are not personal enemies of David and the other Psalmists. The notes of victory which ever and anon tremble from the strings thrill across no earthly battlefield. When David sings—

> Why boastest thou thyself in mischief, O mighty man?
> Thou lovest all devouring words,
> O thou deceitful tongue.
> God shall likewise destroy thee for ever[1]—

when a later Psalmist asks—

> Deliver my soul, O Lord,
> From lying lips and from a deceitful tongue.
> What shall be given unto thee, or what shall be done unto thee, thou false tongue?[2]—

this principle of *intensity* leads us to the overthrow of Satan.

In the Psalter, Asaph complains to God of the 'enemies' conspiracies,' and prays 'against them that oppress the Church':—

> They have consulted together with one consent: they are confederate against Thee:

[1] Psalm lii. 1–5.

[2] Psalm cxx. 2, 3.

The tabernacles of Edom and the Ishmaelites. . . .
O my God . . . as the fire burneth a wood, and as the flame setteth the mountains on fire; so persecute them with Thy tempest.[1]

The strain hangs suspended on the air of Prophecy, and only finds its final fulfilment in the Apocalypse:—

Satan shall be loosed out of his prison, and shall go out to deceive the nations . . .

And they went up on the breadth of the earth, and compassed the camp of the Saints about . . . and fire came down from God out of heaven and devoured them.[2]

In this way, the enemy and the judgment on the one hand, the life and rest on the other, are taken in their ultimate sense. The 8th Psalm is a prophecy of the New Humanity, drawn from Adam as yet unfallen; the promise, where so much is wrapped up in *three* pregnant words, moves on a parallel line, and takes in the great enemy.

That Thou mayst cause
To hush in Sabbath-rest the enemy,
And him who broods and breathes his own revenge.[3]

The author of the Epistle to the Hebrews applies this

[1] Psalm lxxxiii. 5, 6, 14; cf. Apoc. xx. 7, 9.

[2] Without this, Psalm cxlix., for instance, might be read simply as a fierce cry for vengeance. The salvation with which God 'abundantly' robes' His people (*v.* 4) might be a bloody victory in some forgotten feud. The חֲסִידִים (ch'ăsīydhīym) (*v.* 5) might be the partizan patriots in a warfare of Oriental guerillas—the מִשְׁפָּט כָּתוּב (mĭshpāt kāthūbḥ) (*v.* 9) a sanguinary application of the law as it relates to the extirpation of pagans. We read these verses, no doubt, incorporating them with Christian thought by what Delitzsch calls 'a spiritual transmutation.' Only this was *intended* for faith, and not *invented* by modern refinement. Probably 1 Corinth. vi. 2, 3 is the 'spiritual transmutation' of Psalm cxlix. 9.

[3] לְהַשְׁבִּית אוֹיֵב וּמִתְנַקֵּם
Psalm viii. 3.
Note the force of the Hiph. and Hithp.; cf. for these remarks vii. 5–16; ix. 6–20; xxi. 9; xxvii. 12.

principle of *intensity* to the 'rest' spoken of in the 95th Psalm, which he shows to be the Rest of Heaven.[1]

Here, then, in these utterances of unfulfilled Prophecy, the Psalms perform one of their divinely appointed functions.

Let us ask ourselves the use of such passages. Do they merely form a dazzling haze of Oriental or poetical imagery, a bright incrustation over some thin layer of truth, a jewelled reliquary for some content of questionable value? Surely, there are very many who have moments of deep depression. They are jaded and overwrought. Life stretches before them with an arid monotony, which is at once common-place and terrible. They are ready to cry, 'We are tired out; let us lie down and die, and let the sands roll over us.' Who can give effectual help to such as these? Some one who may have no material aid to bestow, but who, with loving eye and ringing voice, can inspire *hope*. Every man who lives to the ordinary term of human existence; every people in its history; every Church in its work; every faithful minister in his service —has such moments.' If the preceptive part of Reve-

[1] Psalm xcv. 11; cf. Hebrews iv. 3-11. 'The Talmudical writers interpreted this 11th verse of Ps. xcv., of the fruition of heaven, as appears from the following extract from the Treatise, *Sanhedrin*, col. 274. (*Ugolini Thes.*, vol. xxv.):—

דור המדבר אין להן חלק לעולם הבא ואינן רואין לעתיד לבוא· שאמר במדבר הזה יתמו ושם ימותו· יתמו בעולם הזה· ושם ימותו לעתיד לבוא· וכן הוא אומר אשר נשבעתי באפי אם יבאון אל מנוחתי·

'The generation of the wilderness have no part in the world to come. For it is said (Num. xiv. 35), *In this wilderness they shall be consumed, and there shall they die. They shall be consumed*, in this world: *and there shall they die*, in the world to come. And this also is meant by what is said (Ps. xcv. 11), *To whom I sware in my wrath, if they should enter into my rest.*' (Quoted by Mr. McCaul (p. 41) on Hebrews iv.)

lation answers to charity, if fulfilled Prophecy demands faith, unfulfilled Prophecy is the educator of hope. It does this great service to believing humanity. Life often seems an illusive progress, travelling on from deception to deception, leading us from a cradle of tears to a grave of worms. The bitter lines of the poet sound in our ears:—

> No more, no more, O never more on me
> The freshness of the heart shall fall like dew.

But, in Prophecy the voice of Hope tells us that the freshness shall be renewed, and that the dew shall fall again. How many of these chants of Hope there are in the Psalms!

For the individual soul:—

> I shall be satisfied when I awake with Thy likeness.
>
> I will dwell in the House of the Lord for ever.

For the Church:—

> There is a river, the streams whereof shall make glad the city of God.

For the world:—

> The Lord reigneth; let the earth rejoice:
> Let the multitude of isles be glad thereof.[1]

Or that other strain, dearer and more marvellous still, because, if we read the Psalm aright from which it is taken, it is the voice of the Crucified Himself.

> Let the heavens and earth praise Him,
> The seas, and everything that moveth therein.[2]

The Christian, who enters into the spirit of the Psalter, is enabled to say:—To that of which we read in all the

[1] Psalm xvii. 15; xxiii. 6; xlvi. 4; xcvii. 1. [2] Psalm lxix. 34.

Prophets; to that which Jesus spake of the Regeneration; which St. John told of the new Heavens and new Earth; the Psalms also bear witness. In them also we perceive, at times, the softer light than ever yet has fallen upon earth and sea. We hear the rippling of voices that are very far away. As we think of those who sleep in Christ, we catch an expression sweeter than Memory has ever found, when it has looked upon those unforgotten faces through the mist of its tenderest tears. It adds to the Church's love for the Psalms, that they open before her those depths of golden twilight, and leave her hopes free to range through that 'infinite liberty of shadows.'

If one who has occupied your time so long may add another word, it shall be this. The great scholar, Salmasius, in sight of death, exclaimed: 'Ah! I have lost an immensity of that most precious thing, time. If I had but one year more, it should be spent in studying the Psalms, and St. Paul's Epistles.' To him who now addresses you such an opportunity has been given, as the evening of his days draws on. Writing as he has done in the broken hours of a busy life; possessed of knowledge which to students who have given long years to their work must appear poor indeed; he cannot regret the impulse which led him to undertake the task. The many in this audience who know much of the Psalter will pardon his deficiencies for the sake of his reverential admiration of it.

For those who are younger, their interest in the Psalms

has been the preacher's greatest encouragement and best reward. The sight of that gallery is one which he can never forget.

My sons! love and study the Psalter. You will discover that it will indeed

'requite
Studious regard with opportune delight.'

In it you will find Him Whom it is best to know—Jesus, your Lord and your God. And as time goes on—when you bow down in penitence; when you seek for pardon; when your head is bent in sorrow; when you lie on a bed of sickness; when your lips turn white and quiver as you kneel before your dead; as the solemn hour comes, when your spirit must pass into God's Presence—it has treasures which will never fail you.

The Psalter is not like a picture on canvas, upon whose surface only the light falls. It may rather be said to resemble a picture on glass, where the radiance of each day's sunshine is deeply interfused with the artist's work; where the design may be of remote antiquity, but the light and glow are of the living Present.[1]

[1] See Appendix. Note B.

APPENDIX.

LECTURE I.

NOTE A, *page* 2.

THE first hints for the preparation of the following list of passages from the New Testament, in which portions of the Psalms are either incorporated or referred to, were given by Dr. Kay's work on the Psalms *passim*, and by Dr. Neale's *Commentary on the Psalms*, vol. i. pp. 426–470 (Dissertation III., 'The Mystical and Literal Interpretation of the Psalms'). I have since devoted considerable care and thought to these references, and added very many to those originally indicated. Where the references are of a subtle and almost latent character, I have given the words in full, either from the Hebrew or the LXX, as well as the passage in the New Testament. Where the quotation is full and direct, I have been contented to affix the numerals.

Psalms.	*New Testament.*
i. 2, בְּתוֹרַת יְהוָה חֶפְצוֹ His delight is in the law of the Lord.	Rom. vii. 22, *συνήδομαι γὰρ τῷ νόμῳ τοῦ Θεοῦ.* I delight in the law of the Lord.
i. 3, *τὸ ξύλον . . τὸ φύλλον αὐτοῦ*	Apoc. xxii. 2, *τὰ φύλλα τοῦ ξύλου.*
ii. 1.	Acts iv. 25, 26.
ii. 2–7	S. Matt. xxvi. 63; S. John i. 50; Acts xiii. 33; Rom. i. 4; Coloss. i. 18; Hebr. i. 2–5; v. 5.
ii. 8, *τὰ πέρατα τῆς γῆς* .	S. Matt. xii. 42; S. Luke xi. 31.

Psalms.	*New Testament.*
ii. 9.	Apoc. ii. 27; xi. 15–17; xii. 5; xix. 15; v. 5.
ii. 11, *ἐν φόβῳ . . . ἐν τρόμῳ*	Eph. vi. 5; Philipp. ii. 12, *μετὰ φόβου καὶ τρόμου.*
iv. 4, *ὀργίζεσθε καὶ μὴ ἁμαρτάνετε*	Ephes. iv. 26.[1]
v. 9.	Rom. iii. 13.
vi. 3	Apoc. vi. 10.
vi. 8, *ἀπόστητε ἀπ' ἐμοῦ πάντες οἱ ἐργαζόμενοι τὴν ἀνομίαν* (ci. 4; cxix. 3) .	S. Matt. vii. 23, *ἀποχωρεῖτε ἀπ' ἐμοῦ οἱ ἐργαζόμενοι τὴν ἀνομίαν.*
	S. Luke xiii. 27, *ἀπόστητε ἀπ' ἐμοῦ, πάντες οἱ ἐργάται τῆς ἀδικίας.*
vii. 9	Apoc. ii. 23.
vii. 13, חִצָּיו לִדֹלְקִים יִפְעָל [2] Sagittas suas *ad comburendum* operatus est. —*S. Hieron.*	Ephes. vi. 16, *τὰ βέλη τοῦ πονηροῦ τὰ πεπυρωμένα.*
viii. 2, babes . . .	S. Matt. xi. 25; S. Luke x. 21, babes.
viii. 2	S. Matt. xxi. 15, 16.
viii. 4[3]–6.	1 Cor. xv. 27, 28; Ephes. i. 22; Hebr. ii. 6–9.
ix. 3, *ἐν τῷ ἀποστραφῆναι τὸν ἐχθρόν μου εἰς τὰ ὀπίσω*	S. John xviii. 6, *ἀπῆλθον εἰς τὰ ὀπίσω.*
ix. . . . xiv.[4] . . .	Apoc. v.–xi., xv., xvi.
x. 2, 8, 9, *ὁ πτωχὸς . . πένης* (the poor, with the idea of piety as 'poverty of spirit' combined).	S. Matt. v. 3, &c.
x. 27	Rom. iii. 14.

[1] See Bishop Wordsworth's exhaustive note.

[2] It is to be noticed (1) that Psalm vii. 13–18 most probably refers to the *enemy* and his assaults; (2) that לִדֹלְקִים does not = 'hot pursuers,' 'persecutors' (A. V.), but fiery arrows, the prefix ל having the force of an accusative.—See *Rosenm. in loc.*

[3] Note that the great title of our Lord as the Ideal Man, *υἱὸς ἀνθρώπου* (*v.* 4, LXX.), came from this passage as well as from Daniel.

[4] 'Psalm ix. is a vision of Judgment upon *Nations* rising against God; x. upon proud and prosperous Atheism; xi. on the violence of open persecutors; xii. on the hypocrisy of deceivers; xiii. on those who appear to have crushed the truth; xiv. on a general apostasy in faith and morals. Thus these seven Psalms [viii. being included] may be compared with the seven seals, trumpets, and vials of the Apocalypse. They are consummated (as those septenary groups of the Apocalypse are) in a vision of ascension and glory (Psalm xv).'—Bishop Wordsworth on Psalm ix.

Psalms.	*New Testament.*
xi. 4	S. Matt. v. 34; xxiii. 22.
xi. 6	S. Matt. xx. 22; xxvi. 39.
xi. 7, יָשָׁר יֶחֱזוּ פָנִימוֹ 'The just with open eye His face shall ever see.'—*Keble.*	Apoc. xxii. 4, ὄψονται τὸ πρόσωπον αὐτοῦ.
xiii. 1	Apoc. vi. 10.
xiv. 1–3 (LXX.) . .	Rom. iii. 10–18.
xv. 1, 2	Coloss. iii. 1, 2.
xvi. 8[1]–11 . . .	Acts ii. 25–28, 31; xiii. 35.
xvii. 14, Men of the world . . who have their portion in this life.	S. Luke xvi. 25; xx. 34.
xvii. 15	1 Cor. xiii. 12; xv. 49; 2 Cor. iii. 18; 1 S. John iii. 2.
xvii. 15, χορτασθήσομαι .	S. Matt. v. 6, χορτασθήσονται.
xviii. 2	S. Luke i. 69; Hebr. ii. 13.
xviii. 4 (cxvi. 3) . .	Acts ii. 24.[2]
xviii. 49	Rom. xv. 9.
xix. 2	Rom. i. 19.
xix. 4	Rom. x. 18[3]; (S. Mark xvi. 15).

[1] 'The Messiah is described as God's *Holy One*, חסידך, *Thy Holy One*, in Ps. xvi. 10, τὸν ὅσιόν σου, LXX., and applied by S. Peter, Acts ii. 27, to our Lord Jesus Christ. For a very satisfactory vindication of the reading חסידך, instead of חסידיך, see Phillips on the Psalms, vol. i. p. 98. In Deut. xxxiii. 8, the term חסיד is applied to Aaron in his pontifical capacity, and in immediate connexion with the Urim and Thummim, לאיש חסידך, τῷ ἀνδρὶ τῷ ὁσίῳ, LXX., and so it is explained in the Targums of Onkelos, Palestine, and Jerusalem. In Ps. xvi., the Messiah speaks (*vv.* 4, 5), in his capacity as a priest. (See J. D. Michaelis and Gill). Dr. M'Caul, on pp. 154–156 of his *Messiahship of Jesus*, gives a brief exposition of the Psalm, and writes on verse 10,—" חסידך, singular, *Thy Holy One*, as the great majority of Jews and Christians, ancient and modern, testify. De Rossi says, 'Lectio ipsa communis puncta habet singularis numeri, multique codd. et edd., cum Hooghtiana, notant ad marg. *redundat jod*; alii vero complures, sive MSS., sive edd. habent Keri חסידך, *lege sanctum tuum*; paucissimi codices sistunt puncta lectionis pluralis.' See Rogers's beautiful and most instructive edition of the Psalms." M'Caul, *Epistle to the Hebrews*, on Hebr. vii. 26.

[2] See Tregelles in Gesen., *Lexic.* (cclvii.), on the double meaning of חבל, *pang* and *rope*. חֶבְלֵי מָוֶת is sometimes rendered by the LXX., σχοινία (cxix. 61), sometimes ὠδῖνες (xviii. 4), because the Hebrew unites the two meanings of *cords* and *pangs of childbirth*. In pure Greek ὠδῖνες only = *pangs*: in Hellenic the sense *cords* is also taken in. In Acts λύειν, κρατεῖν, points to *bands* or *cords*.

[3] 'The custom of ushering bridegrooms in those times out of their

Psalms.	*New Testament.*
xix. 7, ὁ νόμος . . ἡ μαρτυρία Κυρίου πιστὴ, σοφίζουσα νήπια	2 Tim. iii. 15, ἀπὸ βρέφους τὰ ἱερὰ γράμματα οἶδας, τὰ δυνάμενά σε σοφίσαι κ.τ.λ.
xix. 13 (cxix. 133) μή μου κατακυριεύσωσι	Rom. vi. 14. Ἁμαρτία ὑμῶν οὐ κυριεύσει.
xix. 15, Κύριε, λυτρωτά μου	Acts vii. 35, τοῦτον . . λυτρωτὴν ἀπέστειλεν.
xxii. 1	S. Matt. xxvii. 46; S. Mark xv. 34.
xxii. 2, κεκράξομαι; 24, ἐν τῷ κεκραγέναι εἰσήκουσέ με	Hebr. v. 7, μετὰ κραυγῆς . . . εἰσακουσθείς.
xxii. 7, 8 . . .	S. Matt. xxvii. 39, 44; and parallels.
xxii. 16	S. Matt. xxvii. 35; and parallels.
xxii. 11, 20, 21, 22, 27,	2 Tim. iv. 16, 17;[1] (cf. 1 S. Peter v. 8),

chambers by lamps or torches in the night-time had a poetical decorum for representing the manner of the sun's recourse unto us after darkness; the morning-star or strained glimmerings of the dawning being as his torch-bearers. And as the bridegroom's coming out of his chamber to fetch his bride was a *silent poem* of the sun's approach unto us; so the Psalmist's description of the sun in its rising and course is a *speaking picture* of the coming of the Sun of Righteousness into the world, after the light of prophecies or revelations, whether by Urim or Thummim, or by voice from heaven, had been far removed from the hemisphere of Judæa, until they began to return in John Baptist and his father Zacharias, who was as the day star or dawning to usher in the Sun of Righteousness, who was to continue His course with more indefatigable courage, and with more comfortable warmth, than this visible sun. *He* was the *Gebor*, unto whom the Psalmist compares the sun in his strength, for *Gebor* is His proper title. And I make no question but the glory of His kingdom begun here on earth, though descending from heaven where it shall be accomplished, was by the Holy Ghost intended, according to the mystical sense of that Psalm, which is not a *history* only, but a *true prophecy*. And our Apostle's allegation of this Psalm (Rom. x. 18) was not *allusive* only, but *argumentative*. and fulfilled in the preaching of the Gospel by the Apostles and their successors in the mystical sense, as it had been before those times daily verified in the literal.' Jackson, book vii. chap. 18 (vol. vii. 143, 144). This seems to me not only much more beautiful, but more true, than the current exposition of modern critics, viz., that the Apostle means that the hearing of the Gospel had become so general that the words of Psalm xix. describing the testimony of Nature to God might in one sense be applied to it. St. Paul did not quote Scripture as we might quote Bacon or Shakespeare. To him Psalm xix. was an instance of the *spiritual transparency* of Nature, of which I have spoken in reference to Psalm cxlvii.

[1] S. Paul seems to find in his own life of suffering and witness a reflection of the suffering and witness of his Lord, and *therefore* of the great Passion Psalm. (See Dr. Kay on Psalm xxii. 21.)

Psalms.	*New Testament*
οὐκ ἔστιν ὁ βοηθῶν . . . ῥῦσαι . σῶσόν με ἐκ στόματος λέοντος . . . . διηγήσομαι τὸ ὄνομά σου . . ἐπιστραφήσονται πρὸς Κύριον . . αἱ πατριαὶ τῶν ἐθνῶν	*οὐδείς μοι συμπαρεγένετο . . ἵνα δι' ἐμοῦ τὸ κήρυγμα πληροφορηθῇ, καὶ ἀκούσῃ πάντα τὰ ἔθνη· καὶ ἐρρύσθην ἐκ στόματος λέοντος.*
xxii. 18	S. Matt. xxvii. 35; S. John xix. 23, 24.
xxii. 22	S. Matt. xxviii. 10; S. John xx. 17; Hebr. ii. 11, 12 (cf. S. John xvii. 6).
xxii. 26 (lxix. 32) . .	S. John vi. 50, 51.
xxii. 27	S. Luke xv. 18; Philipp. ii. 10.
xxii. 31, *ἀναγγελοῦσι τὴν δικαιοσύνην αὐτοῦ κ.τ.λ.*	Rom. iii. 25, 26, *εἰς ἔνδειξιν τῆς δικαιοσύνης αὐτοῦ κ.τ.λ.*
xxii. 31, *λαῷ τῷ τεχθησομένῳ, ὃν ἐποίησεν ὁ Κύριος*	Ephes. ii. 10, *αὐτοῦ γάρ ἐσμεν ποίημα κ.τ.λ.*
xxii. 31, עָשָׂה	S. John xix. 20, *τετέλεσται.*[1]
xxiii.	S. John x. 2–4; xi. 16; Hebr. xiii. 20; 1 S. Peter ii. 25.
xxiii. 1–3, *Κύριος ποιμαίνει με . . . ἐπὶ ὕδατος ἀναπαύσεως . . . ὡδήγησεν .*	Apoc. vii. 17, *τὸ ἀρνίον . . ποιμανεῖ αὐτοὺς καὶ ὁδηγήσει αὐτοὺς ἐπὶ ζώσας πηγὰς ὑδάτων.*
xxiv. 1 (cf. l. 12) . .	1 Cor. x. 26–28.
xxiv. 3–6 . . .	Hebr. vii. 26, *ὅσιος, ἄκακος, ἀμίαντος, κεχωρισμένος ἀπὸ τῶν ἁμαρτωλῶν.*
xxiv. 4, *καθαρὸς τῇ καρδίᾳ .*	S. Matt. v. 8, *οἱ καθαροὶ τῇ καρδίᾳ.*
xxiv. 7–10 . . .	Hebr. vii. 26, *ὑψηλότερος τῶν οὐρανῶν γενόμενος.*
xxiv. 7–10, *ὁ βασιλεὺς τῆς δόξης*	1 Cor. ii. 8,[2] *εἰ γὰρ ἔγνωσαν, οὐκ ἂν τὸν Κύριον τῆς δόξης ἐσταύρωσαν.*
xxv. 3, *πάντες οἱ ἐπιμένοντές σε οὐ μὴ καταισχυνθῶσιν*	Rom. v. 4, 5, . . *ἡ δὲ ὑπομονὴ δοκιμήν . . ἡ δὲ ἐλπὶς οὐ καταισχύνει.*
xxv. 13	S. Matt. v. 5.
xxvi. 6	1 Tim. ii. 8.
xxvii. 1, יְהוָה אוֹרִי Jehovah is my Light.	S. John i. 4, 5; ix. 5; xii. 46.
xxvii. 5, בְּיוֹם רָעָה In the day of evil.—*ἐν ἡμέρᾳ κακῶν μου*	Ephes. vi. 13, *ἐν τῇ ἡμέρᾳ τῇ πονηρᾷ.*

[1] See above, p. 24, note 1.

[2] 'They would not have crucified Him, had they known Him to be the *Lord of Glory*, unto Whose honour David consecrated this hymn.' Jackson, viii. 446.

Psalms.	*New Testament.*
xxvii. 12 (xxxv. 11) . .	S. Matt. xxvi. 60, 61; S. Mark xiv. 57, 58.
xxviii. 2	1 Tim. ii. 8.
xxviii. 4	2 Tim. iv. 14; Apoc. xviii. 6.
xxix. 3, 4 . . .	Apoc. x. 3, 4; xvi. 1.
xxix. 7, *πυρὸς φλόγα* .	2 Thessal. i. 8, *ἐν πυρὶ φλογός.*
xxx. 5	S. John xvi. 20.
xxxi. 5	S. Luke xxiii. 46; Acts vii. 59; 1 S. Peter iv. 19.
xxxi. 13	S. Matt. xxvii. 1.
xxxii. 1, 2 . . .	Rom. iv. 6–8.
xxxii. 2, *οὐδέ ἐστιν ἐν τῷ στόματι αὐτοῦ δόλος* .	S. John i. 47, *ἐν ᾧ δόλος οὐκ ἔστιν,* 1 S. Peter ii. 22, *οὐδὲ εὑρέθη δόλος ἐν τῷ στόματι αὐτοῦ.*
xxxiii. 3, and *passim*, שִׁיר חָדָשׁ, A new song.	Apoc. v. 9, *ᾄδουσιν ᾠδὴν καινήν.*
xxxiii. 6	S. John i. 1-3; Coloss. i. 16;[1] Hebr. xi. 3; 2 S. Peter iii. 5.
xxxiv. 8, *γεύσασθε . . . ὅτι χρηστὸς ὁ Κύριος*	Heb. vi. 4, *γευσαμένους τῆς δωρεᾶς. . .* 1 S. Peter ii. 3, *Εἴπερ ἐγεύσασθε, ὅτι χρηστὸς ὁ Κύριος.*
xxxiv. 12–16[2] (xxxvii. 27)	1 S. Peter iii. 10–13; (cf. S. James iii. 2–10).
xxxiv. 14, *ζήτησον εἰρήνην καὶ δίωξον αὐτήν*	Rom. xiv. 19, *τὰ τῆς εἰρήνης διώκωμεν.* Hebr. xii. 14, *Εἰρήνην διώκετε.*
xxxiv. 19, *ῥύσεται* . .	2 Tim. iii. 11, *ἐῤῥύσατο.*
xxxiv. 20 (xxxv. 10) .	S. John xix. 36.
xxxv. 8, *ἐλθέτω αὐτοῖς παγίς*	S. Luke xxi. 35, *ὡς παγὶς ἐπελεύσεται.*
xxxv. 19 (lxix. 4) . .	S. John xv. 25.
xxxv. 23, 24 (xxxviii. 15; xl. 5), *ὁ Θεός μου καὶ ὁ Κύριός μου. . . . Κύριε, ὁ Θεός μου.*	S. John xx. 28, *Ἀπεκρίθη Θωμᾶς καὶ εἶπεν αὐτῷ. Ὁ Κύριός μου καὶ ὁ Θεός μου.*
xxxvi. 1	Rom. iii. 18.

[1] See Hammond, *in loc.*

[2] הַחֶפֵץ חַיִּים *ὁ θέλων ζωήν.* LXX. *ὁ θέλων ζωὴν ἀγαπᾶν.* S. Peter, *ut supra.* (Cf. an old writer's great lines upon Paradise:

'There is peace without ony strife,
And there is *alle manner likynge of life.*'
Richard Rolle (of Hampole), *Pricke of Conscience.*)

Psalms.	*New Testament.*
xxxvi. 8, 7 . . .	Rom. xi. 33.
xxxvi. 9[1] (cf. lvi. 13, *ἐν φωτὶ ζώντων*)	S. John i. 4; iv. 14; viii. 12; ix. 5; xii. 46.
xxxvii. 11 (also 9, 22, 29), *οἱ δὲ πραεῖς κληρονομήσουσι γῆν.*	S. Matt. v. 5, *Μακάριοι οἱ πραεῖς, ὅτι αὐτοὶ κληρονομήσουσι τὴν γῆν.*
xxxviii. 11 . . .	S. Luke xxiii. 49.
xxxix. 12. . . .	1 S. Peter ii. 11; Heb. xi. 13.
xl. 6, 7, 8[2] . . .	Hebr. x. 5, 6, 7.
xl. 9[3]	S. Luke ii. 10.
xli. 9	S. John xiii. 18.
xlii. 2, *τὸν Θεὸν τὸν ζῶντα.*	1 Thessal. i. 9, *Θεῷ ζῶντι.*
xlii. 6, *ἱνατί περίλυπος εἶ, ἡ ψυχή μου;*	S. Matt. xxvi. 38; S. Mark xiv. 34, *περίλυπός ἐστιν ἡ ψυχή μου.*
xlii. 6, *καὶ ἱνατί συνταράσσεις με;*	S. John xii. 27, *ἡ ψυχή μου τετάρακται.*
xliv. 9 (lx. 1; lxxxix. 38), *ἀπώσω ἡμᾶς* . . .	Rom. xi. 1, *μὴ ἀπώσατο ὁ Θεὸς τὸν λαὸν αὐτοῦ.*
xliv. 11, 22 . . .	Rom. viii. 36.
xlv. 2	S. Luke iv. 22.
xlv. 3	Heb. iv. 12; Apoc. i. 16; xix. 7, 15.
xlv. 6, 7	Hebr. i. 8, 9 (S. Luke iv. 18; S. John iii. 34; Acts x. 38).
xlv. 13	Ephes. v. 27; Apoc. xix. 7, 8.
xlv. 16	1 S. Peter ii. 9; Apoc. i. 6; v. 10; xx. 6.
xlvi. 4 (xxxvi. 8; lxv. 9)	Apoc. xxii. 1.
xlvii. 7	1 Cor. xiv. 15.
xlvii. 8	Apoc. iv. 2; xi. 15–17; xix. 6.
xlviii. 8, אֱלֹהִים יְכוֹנְנֶהָ *ὁ Θεὸς ἐθεμελίωσεν αὐτήν*	S. Matt. xvi. 18, *οἰκοδομήσω μου τὴν ἐκκλησίαν.*
xlix. 8. 9	S. Matt. xvi. 26; S. Luke ix. 25.
xlix. 12, 13 . . .	S. Luke xii. 20; 2 S. Peter ii. 12; S. Jude 10.
xlix. 14, יְרִדּוּ בָם יְשָׁרִים לַבֹּקֶר The upright shall have dominion over them in the morning.	1 Cor. vi. 2, *οἱ ἅγιοι τὸν κόσμον κρινοῦσιν.*

[1] Of how much of S. John's theology is this verse the root?

[2] 'In Hebrews xiii. 21, we have *vv.* 6 and 8 of the Psalm combined. "*Perfect* you–*to do His Will.*"' Dr. Kay on Ps. xl.

[3] See above, p. 245, note 3.

Psalms.	*New Testament.*
xlix. 18	S. Luke xii. 19.
l. 23, *θυσία αἰνέσεως* . .	Hebr. xiii. 15, *θυσίαν αἰνέσεως.*
li. 4	Rom. iii. 4.
li. 10, רוּחַ נָכוֹן חַדֵּשׁ, *κτίσον. . . . ἐγκαίνισον*	2 Cor. v. 17, *καινὴ κτίσις*, Tit. iii. 5, *διὰ ἀνακαινώσεως.*
li. 15–19 (Hosea xiv. 3) .	Hebr. xiii. 15.
lv. 6, 7.	Apoc. xii. 14.
lv. 13, אֱנוֹשׁ כְּעֶרְכִּי *ἄνθρωπε ἰσόψυχε*	Philipp. ii. 20, *ἰσόψυχον.*
lv. 22	1 S. Peter v. 7.
lviii. 8	1 Cor. xv. 8.
lxii. 12	Rom. ii. 6 ; 1 Cor. iii. 8 ; Apoc. xxii. 12.
lxv. 3, *τὰς ἀσεβείας ἡμῶν σὺ ἱλάσῃ*	1 S. John ii. 2, *αὐτὸς ἱλασμός ἐστι περὶ τῶν ἁμαρτίων ἡμῶν.*
lxvi. 18, 19 . . .	S. John ix. 31.
lxvii. 1, 2, *ἐπιφάναι . . . ἐν πᾶσιν ἔθνεσι τὸ σωτήριόν σου*	Tit. ii. 11, *ἐπεφάνη ἡ χάρις τοῦ Θεοῦ ἡ σωτήριος πᾶσιν ἀνθρώποις.*
lxviii. 5, *ὀρφανῶν* . .	S. John xiv. 18, *ὀρφάνους.*
lxviii. 18 ; (cf. 6, 7) . .	Ephes. iv. 8. sqq.
lxviii. 27, בִּנְיָמִן צָעִיר little Benjamin.	Ephes. iii. 8, *Ἐμοὶ τῷ ἐλαχιστοτέρῳ.*
lxix. 9 (cxix. 139) . .	S. John ii. 17 ; Rom. xv. 3.
lxix. 19, 20, *τὸν ὀνειδισμόν μου*	Hebr. xiii. 13, *τὸν ὀνειδισμὸν αὐτοῦ.*
lxix. 21	S. Matt. xxvii. 34, 48, and parallels.
lxix. 22	Rom. xi. 9, 10.
lxix. 25	S. Matt. xxiii. 37, 38 ; Acts i. 20.
lxix. 28 (cf. lxxxvii. 6) סֵפֶר חַיִּים The Book of Life.	Luke x. 20; Philipp. iv. 3; Apoc. iii. 5; xiii. 8; xx. 12; xxi. 27.
lxix. 29, *πτωχὸς . . . εἰμὶ ἐγώ* [Christ of Himself]	2 Cor. viii. 9, *ἐπτώχευσε.* [S. Paul of Christ].
lxix. 33, אֲסִירָיו *τοὺς πεπεδημένους αὐτοῦ*	1 S. Peter iii. 19, *τοῖς ἐν φυλακῇ πνεύμασιν.*
lxxi. 6	Galat. i. 15.
lxxi. 16	Philipp. iii. 9.
lxxi. 21, 23 . . .	S. Luke i. 49.
lxxii. 15, *ζήσεται* . .	S. Luke xxiv. 5, *τὸν ζῶντα* ; Hebr. vii. 25 ; Apoc. i. 18, *ὁ ζῶν. . . καὶ ἰδοὺ ζῶν εἰμι εἰς τοὺς αἰῶνας κ.τ.λ.*
lxxii. 18	S. Luke i. 68.
lxxiii. 1	S. Matt. v. 8; Galat. vi. 16.

Psalms.	*New Testament.*
lxxiii. 28, קִרְבַת אֱלֹהִים *τὸ προσκολλᾶσθαι τῷ Θεῷ*	1 Cor. vi. 17, *Ὁ δὲ κολλώμενος τῷ Κυρίῳ*, (cf. S. James iv. 8).
lxxv. 8, *ποτήριον . . . οἴνου ἀκράτου πλῆρες κεράσματος . . . πίονται*	Apoc. xiv. 10, *πίεται . . . ἐκ τοῦ οἴνου . . . τοῦ κεκερασμένου ἀκράτου ἐν τῷ ποτηρίῳ.*
lxxvii. 19, *τὰ ἴχνη σου οὐ γνωσθήσονται*	Rom. xi. 33, *ἀνεξιχνίαστοι αἱ ὁδοὶ αὐτοῦ.*
lxxviii. 2	S. Matt. xiii. 35.
lxxviii. 24, 25, *ἔβρεξεν αὐτοῖς μάννα φαγεῖν, καὶ ἄρτον οὐρανοῦ ἔδωκεν αὐτοῖς· ἄρτον ἀγγέλων ἔφαγεν ἄνθρωπος*	S. John vi. 31–33.
lxxix. 1	Apoc. xi. 2; S. Luke xxi. 24.
lxxxii. 5, *ἐν σκότει διαπορεύονται*	1 S. John ii. 11, *ἐν τῇ σκοτίᾳ περιπατεῖ.*
lxxxii. 6	S. John x. 34–36.
lxxxiii. 5–14 . . .	Apoc. xx. 7–9.
lxxxiv. 2, *ἐπιποθεῖ . . ἡ ψυχή μου κ.τ.λ.*	2 Cor. v. 2, *ἐπιποθοῦντες.*
lxxxv. 9, *τοῦ κατασκηνῶσαι δόξαν ἐν τῇ γῇ ἡμῶν*	S. John i. 14, *ἐσκήνωσεν ἐν ἡμῖν, καὶ ἐθεασάμεθα τὴν δόξαν αὐτοῦ*, (S. Luke ii. 14).
lxxxvi. 9	Apoc. xv. 4.
lxxxvii. 1, 3 . . .	S. Matt. v. 14; Ephes. ii. 19, 20; Philipp. iii. 20; Hebr. xi. 16; xii. 22; Apoc. iii. 12; xxi. 2, 10 sqq.
lxxxvii. 4. . . .	Acts ii. 9–11; Coloss. iii. 11.
lxxxvii. 5, *ἄνθρωπος, καὶ ἄνθρωπος ἐγενήθη ἐν αὐτῇ*	S. John iii. 3, 5, *ἐὰν μή τις γεννηθῇ ἄνωθεν . . . ἐξ ὕδατος καὶ πνεύματος κ.τ.λ.*
lxxxvii. 5, *Μήτηρ Σίων* .	Galat. iv. 26, *Ἱερουσαλὴμ . . . μήτηρ πάντων ἡμῶν.*
lxxxviii. 11, בָּאֲבַדּוֹן .	Apoc. ix. 11, *ὄνομα αὐτῷ Ἑβραϊστὶ, Ἀβαδδών.*
lxxxix. 28 . . . אַף־אֲנִי בְּכוֹר אֶתְּנֵהוּ *κἀγὼ πρωτότοκον θήσομαι αὐτόν.*[1]	Rom. viii. 29; Coloss. i. 15, 18; Hebr. i. 6; Apoc. i. 5. *πρωτότοκος.*
lxxxix. 28 . . .	Apoc. xix. 16.

[1] 'The word (*πρωτότοκος*) has another link of connection with the past. The Messianic reference of Ps. lxxxix. 28 seems to have been generally allowed. Hence the first-born, *ὁ πρωτότοκος* (בכור), most absolutely became a recognised title of Messiah. The way had been paved for this by its prior application to the Israelites as the prerogative race, Exod. iv.

Psalms.	*New Testament.*
xci. 11	S. Matt. iv. 6; S. Luke iv. 10, 11.
xci. 13	S. Mark xvi. 18; S. Luke x. 19; Rom. xvi. 20.
xciii. 1 (xcvi. 10; xcvii. 1)	Apoc. xi. 17; xix. 6.
xciii. 4	Apoc. xix. 6 (i. 15; xiv. 2).
xciv. 11	1 Cor. iii. 20.
xciv. 21	S. Matt. xxvii. 1, 4.
xcv. 7	S. John x. 28.
xcv. 8–11	Hebr. iii. 7–18; iv. 3–11.
xcvi. 13	Apoc. xix. 11.
xcvii. 7	Hebr. i. 6.
xcvii. 10	Rom. xii. 9.
xcix.[1]	Apoc. iv. 8.
cii. 18	2 Cor. v. 17.
cii. 25–27.	Hebr. i. 10–12; 2 S. Peter iii. 10.
cii. 27, *σὺ δὲ ὁ αὐτὸς εἶ*	Hebr. xiii. 8, *Ἰησοῦς Χριστὸς ἐχθὲς καὶ σήμερον ὁ αὐτός.*
ciii. 20, 21, *λειτουργοί*	Hebr. i. 14, *λειτουργικὰ πνεύματα.*
civ. 4	Hebr. i. 7.
civ. 35, הַלְלוּ־יָהּ	Apoc. xix. 1, 3, 4, 6.
cv. 8, 9	S. Luke i. 72, 73.
cv. 40	S. John vi. 31–33.
cvi. 20	Rom. i. 23.
cvii. 9	S. Luke i. 53.
cvii. 10	S. Luke i. 79.
cvii. 11	S. Luke vii. 30.
cvii. 28, 29, *ἐπέταξε*	S. Matt. viii. 24–26; S. Mark iv. 37–39; S. Luke viii. 23–25, *ἐπιτάσσει.*
cvii. 30	S. John vi. 21.
cix. 8	Acts i. 20.
cix. 27	Acts iv. 28.

22: cf. Psalm. Salom. xviii. 41 (*ἡ παιδεία σου ἐφ' ἡμᾶς ὡς υἱὸν πρωτότοκον μονογενῆ*); 4 Esdras vi. 58 ("Nos populus tuus, quem vocasti primogenitum, unigenitum"), where the combination of the two titles applied in the New Testament to the Son is striking.' Prof. Lightfoot *On Colossians*, i. 15.

[1] Note the Trisagion in Psalm xcix.: (1) *τῷ ὀνόματί σου . . . ὅτι φοβερὸν καὶ ἅγιόν ἐστι* (*v.* 3); (2) *ὑψοῦτε Κύριον τὸν Θεὸν ἡμῶν . . . ὅτι ἅγιός ἐστι* (*v.* 5); (3) *προσκυνεῖτε εἰς ὄρος ἅγιον αὐτοῦ, ὅτι ἅγιος Κύριος ὁ Θεὸς ἡμῶν* (*v.* 9). '(1) Majestatis se ostensuræ, (2) Justitiæ se ostendentis, (3) Clementiæ ostensæ, præconium tria resonant epiphonemata de Sanctitate.' See further remarks upon the subtle coincidences of the Apocalyptic Trisagion with that of Psalm xcix. in Bengel, *Gnom.*, Apoc. iv. 8.

Psalms.	*New Testament.*
cx. 1–3	S. Matt. xxii. 41–46; xxvi. 64; xxviii. 18; S. Mark xii. 36–37; xiv. 62; xvi. 19; S. Luke xx. 42–44; xxiv. 50, 51; Acts ii. 33–35; iii. 21; vii. 56; Rom. viii. 34; 1 Cor. xv. 25; Ephes. i. 20–22; Philipp. ii. 7–9; Coloss. iii. 1; Hebr. i. 3–13; x. 12, 13; xii. 2; 1 S. Pet. iii. 22.
cx. 3 (נְדָבֹת)[1] . .	Rom. xii. 1; xv. 16.
cx. 3 (בְּהַדְרֵי־קֹדֶשׁ)[2] .	S. John i. 13; S. James i. 17, 18; 1 S. Pet. i. 3; Apoc. vii. 9; xix. 14.
cx. 4	Hebr. v. 6; vi. 17, 20; vii.
cxi. 9, λύτρωσιν ἀπέστειλε τῷ λαῷ αὐτοῦ	S. Luke i. 68, ἐποίησε λύτρωσιν τῷ λαῷ αὐτοῦ.
cxii. 9	2 Cor. ix. 9.
cxiii. 7, 8 . . .	S. Luke i. 52.
cxvi. 6	S. Matt. xi. 25; 1 S. Peter ii. 2.
cxvi. 7	S. Matt. xi. 28.
cxvi. 10	2 Cor. iv. 13.
cxvi. 13, τὰ νήπια . .	S. Matt. xxvi. 27; and parallels.
cxvi. 16	Titus i. 1; S. James i. 1; 2 S. Peter i. 1; S. Jude 1; Apoc. i. 1.
cxvii. 1, 2 . . .	Rom. xv. 8–11.[3]
cxviii. 5, 6 . . .	Hebr. xiii. 6.
cxviii. 18. . . .	2 Cor. vi. 9.[4]
cxviii. 20. . . .	Apoc. xxii. 14.
cxviii. 22. . . .	S. Matt. xxi. 42; S. Mark xii. 10; S. Luke ii. 34; xx. 17; Acts iv. 11; Ephes. ii. 20; 1 S. Peter ii. 4–7.
cxviii. 26 . . .	S. Matt. xxi. 9; xxiii. 39; and parallels.
cxix. 32,[5] ἔδραμον . .	1 Cor. ix. 24, τρέχετε.

[1] The people are themselves free-will offerings. See the word in Exod. xxxv. 29; Levit. xxii. 18, 21; Deut. xii. 6; Amos iv. 5.

[2] 'In decoribus sanctitatis, i.e., pulcherrimo vestitu festoque ornatu.' (*Rosenm. in loc.*) — beautiful and priestly array.

[3] That brief Psalm speaks of God's *mercy* and *truth*. Note how these two are brought out in Rom. xv. 8, 9, before the direct citation in *v.* 11.

[4] Compare ὡς παιδευόμενοι καὶ μὴ θανατούμενοι (2 Cor. vi. 9) with παιδεύων ἐπαίδευσέ με ὁ Κύριος, τῷ δὲ θανάτῳ οὐ παρέδωκέ με (Ps. cxviii. 18). See Dean Stanley on the passage.

[5] The 119th Psalm has ever been unpopular with those who read the Psalter merely as literature. The longest of the entire collection, it is

Psalms.	*New Testament.*
cxix. 32, ἐπλάτυνας τὴν καρδίαν μου	2 Cor. vi. 11, ἡ καρδία ἡμῶν πεπλάτυνται.
cxix. 45	S. James i. 25.
cxix. 46	S. Matt. x. 18, 19.
cxix. 50, τὸ λόγιόν σου ἔζησέ με	Acts vii. 38, λόγια ζῶντα.
cxix. 62	Acts xvi. 25.
cxix. 70	Rom. vii. 22.
cxix. 89	S. Matt. xxiv. 35; 1 S. Peter i. 23, 25.
cxix. 116	Rom. v. 5.
cxix. 142	S. John xvii. 17.
cxix. 165, אֵין לָמוֹ מִכְשׁוֹל οὐκ ἔστιν αὐτοῖς σκάνδαλον	1 S. John ii. 10, σκάνδαλον ἐν αὐτῷ οὐκ ἔστιν.

formed of twenty-two strophes, each consisting of eight distichs, the whole eight commencing with the same letter in the order of the Hebrew alphabet. The English satirical poet speaks somewhat contemptuously of the direction of thought by *rhyme*.

> 'For rhymes the rudders are of verses,
> With which, like ships, they steer their courses.'

The same determining power is said to be exercised by the alliteration of initials in the Psalm—and so it is stigmatised as 'not poetry, but simply a Litany, a sort of Chaplet.' The word תורה, *law*, occurs twenty-five times; חק, *statute*, twenty-three times, and so on with a succession of synonyms, the *word*, דבר, being repeated some thirty times. Entire phrases are reproduced again and again, especially the prayer, '*quicken me*.' Yet few Psalms are dearer to the Church's heart. Thousands of Christians repeat the greater portion of it every day. (See Prayers for the Third, Sixth, and Ninth Hours, in the *Treasury of Devotion*.) It contains the shortest and most pregnant statements of the great principles of the spiritual life. All that S. Paul says of Peace and Liberty (Romans v. 1, viii. 21, &c.) is but the expansion of

שָׁלוֹם רָב (*v.* 165), and

וְאֶתְהַלְּכָה בָּרְחָבָה (*v.* 45).

(= I will walk in wideness;

> 'So fearless may I walk at large.'
> —*Keble*.)

It seems to stir the spirit of S. James when he writes again and again of 'the law,' 'the perfect law of liberty' (i. 25; ii. 8, 11, 12). I have spoken in one of these Lectures of 'the long colourless distances of the 119th Psalm.' Any one who wishes to see how these distances may be made to become full of life and colour—how these distichs are interlinked by a higher connection than that of logic—will do well to study Dr. Pusey's Sermon on *vv.* 59–60 (*Sermons during the Season from Advent to Whitsuntide*, pp. 156–170). I will only add one other testimony—that of Mr. Ruskin in the *Fors Clavigera*: 'It is strange that, of all the pieces of the Bible which my mother thus taught me, that which cost me most to learn, and which was, to my child's mind, chiefly repulsive—the 119th Psalm—has now become of all the most precious to me in its overflowing and glorious passion of love for the law of God.'

Psalms.	*New Testament.*
cxix. 176 . . .	S. Luke xv. 4, sqq.; 1 S. Peter ii. 25.
cxx. 3, 4 . . .	S. James iii. 6.
cxx. 4 . . .	Ephes. vi. 16; S. Luke xi. 21, 22.
cxx. 7	Ephes. ii. 14.
cxxv. 5; cxxviii. 6 . .	Galat. vi. 16.
cxxx. 4[1]	1 S. John ii. 1, 2.
cxxx. 8	S. Matt. i. 21.
cxxxi.	S. Matt. xviii. 2–4.
cxxxii. 5	Acts vii. 46.
cxxxii. 7 . . .	S. Luke ii. 8, 15, 16.
cxxxii. 11 . . .	Acts ii. 30.
cxxxii. 17, *ἐξανατελῶ* .	S. Luke i. 69, 78, *ἀνατολή*, Hebr. vii. 14.
cxxxiii. 1, *ἀδελφοὺς ἐπὶ τὸ αὐτό*	Acts ii. 1, *ἦσαν ἅπαντες ὁμοῦ ἐπὶ τὸ αὐτό.*
cxxxiv. 2 . . .	1 Tim. ii. 8.
cxxxvii. 8, 9 . . .	Apoc. xviii. 4, 6, 8.
cxxxviii. 8 . . .	Philipp. i. 6.
cxxxix. 15 . . .	Ephes. iv. 9.
cxl. 3	Rom. iii. 13.
cxli. 2	1 Tim. ii. 8; Apoc. v. 8; viii. 3, 4.
cxliii. 1	1 S. John i. 9.
cxliii. 2	Rom. iii. 20.
cxlv. 14	S. Luke xiii. 13–16.
cxlv. 15	Acts xiv. 17.
cxlv. 19	S. John xv. 7.
cxlvi. 5–9. . . .	S. Matt. xi. 1–6.
cxlvi. 10	Apoc. xi. 15.
cxlvii. 2	S. John xi. 52.
cxlvii. 3	S. Luke iv. 18.
cxlvii. 4, *πᾶσιν αὐτοῖς ὀνόματα καλῶν*	S. John x. 3, *τὰ ἴδια πρόβατα φωνεῖ κατ' ὄνομα.*
cxlvii. 9	S. Luke xii. 24.
cxlvii. 15, *ὁ ἀποστέλλων τὸ λόγιον αὐτοῦ τῇ γῇ, ἕως τάχους δραμεῖται ὁ λόγος αὐτοῦ*	2 Thessal. iii. 1.; *ἵνα ὁ λόγος τοῦ Κυρίου τρέχῃ*, 2 Tim. ii. 9.
cxlviii. 14, עַם קְרֹבוֹ The nation of His nearness, *λαῷ ἐγγίζοντι αὐτῷ*	Ephes. ii. 13–17, *ἐγγὺς ἐγενήθητε . . . εὐηγγελίσατο εἰρήνην τοῖς ἐγγύς.*
cxlix. 9	2 Cor. vi. 3–6.
cxlix. 6, *ῥομφαῖαι δίστομοι*	Apoc. i. 16, *ῥομφαῖα δίστομος.*

[1] הַפְלִיטָה . . *παρὰ σοὶ ὁ ἱλασμός ἐστιν.*

NOTE B, *page* 11.

I venture to extract some interesting pages from Mr. Plummer's excellent translation of Dr. Döllinger's *Prophecies and the Prophetic Spirit in the Christian Era.*

Beauregard's Prediction of the French Revolution.—'But on the other hand, it is true that, thirteen years before the outbreak of the Revolution, a celebrated preacher, Beauregard, declared from the pulpit in Notre Dame: "The temples of God will be plundered and destroyed, His festivals abolished, His name blasphemed, His service proscribed. Yea, what hear I? What see I? In place of hymns in praise of God, lewd and profane songs will be sung here; and the heathen goddess Venus herself will dare here to take the place of the living God, to set herself on the altar, and to receive the homage of her true worshippers." All this actually came to pass some years later, and that too in the very church in which the prophetic words had been spoken. But he who knows the condition of Paris at that time, he who considers what, for instance, Walpole says on the subject in his letters, can easily imagine how a man like Beauregard, with a deeper insight into the abyss of the corruption of the time, might very easily announce events beforehand, just as they afterwards came to light;—manifestations of a spirit which had already for a long period of time been working, although at first for the most part only in silence.'

Instances of Persons Prophetically Summoned to appear before the Tribunal of God.—'This is a species of prophecy, of which one or two famous instances occur in mediæval history respecting which one much desires more definite and more certain evidence. It is difficult to decide in each instance, whether the prophetic summons, or the death within the stated time, is a fiction or not; or again, supposing that both may be accepted as facts, whether it is a case of mere coincidence, or whether the prophecy itself has contributed to its own fulfilment, either by

terrifying the subject of it to death or by inciting others to assassination; or lastly, whether the utterer of the summons, under the influence of intensified feeling was really able to forecast the future in a way which to persons in ordinary circumstances seems supernatural. The present generation is not very ready to accept the last as a probable or even possible alternative. But psychological science has not yet reached the point where a dogmatic judgment on the question can be given with certainty; and probably those who have the best right to be heard on the subject would be among the most unwilling to decide peremptorily what the human mind can or cannot do under very extraordinary conditions. The phenomena are too rare and too unsatisfactorily recorded to render a conclusive induction possible.

'The case of Jerome of Prague has been noticed already in the text. Besides this, there is the still more celebrated instance of Ferdinand IV., King of Castile, "*the Summoned.*" The summoners in this case were two twin brothers, Pedro and Juan, Counts of Carvajal. Don Pedro and the Marquis of Benavides were in love with the same lady, Leonora Mantiquez de Lara, and she favoured Don Pedro. The result was a challenge from the Marquis, which was accepted by the Count. In the duel Pedro was assisted by his brother, the Marquis also by a relation. The two brothers killed their opponents in honourable combat, as the witnesses declared, and under strong provocation. The duel delayed the marriage, and before it could take place another suitor appeared in the person of the Duke of Velasco, favourite of Ferdinand IV. One day as the King was returning from a banquet, the Duke accused the two brothers of having assassinated the Marquis at Palencia by night, as he was leaving the palace. The King in a fury ordered the Carvajals to be thrown from the precipitous walls of the castle, without either trial or examination. They protested their innocence in vain, and at last in despair summoned their judge to appear before the tribunal of God within thirty days. Ferdinand went on

with his military occupations, and feeling somewhat unwell retired to Jaën. Here he received news of the successes of his arms, at which he was greatly elated. After dinner he took a siesta, and from this he never awoke. He was found dead in his bed by his servants on the last of the thirty days from the death of the Carvajals, September 1312. Hence his name, the *Emplazado* or *Summoned.*

'Another scarcely less famous instance is that of Jacques du Molay, Grand Master of the Templars, burnt at Paris, March 18, 1313, to the eternal infamy of Clement V. and Philip the Fair. Dean Milman thus writes: "The wonder and the pity of the times which immediately followed arrayed Du Molay not only in the robes of the martyr, but gave him the terrible language of a prophet. 'Clement, iniquitous and cruel judge, I summon thee within forty days to meet me before the throne of the Most High.' According to some this fearful sentence included the King, by whom, if uttered, it might have been heard. The earliest allusion to this awful speech does not contain that striking particularity, which, if part of it, would be fatal to its credibility, the precise date of Clement's death. It was not till the year after that Clement and King Philip passed to their account. The poetic relation of Godfrey of Paris simply states that God would revenge their death on their unrighteous judges. The rapid rise of these two men during the next year might naturally so appal the popular imagination, as to approximate more closely the prophecy and its accomplishment. At all events, it betrayed the deep and general feeling of the cruel wrong inflicted on the Order; while the unlamented death of the Pope, the disastrous close of Philip's reign, and the disgraceful crimes which attainted the honour of his family, seemed as declarations of Heaven as to the innocence of their noble victims." [1]

'Clement V. died at Roquemaure on the Rhine, April 20, 1314. His remains were treated with such neglect, that the

[1] *Latin Christianity,* book XII. chap. v.

catafalque caught fire, and his body was half burnt before anyone attended to it.

'Philip survived him only a few months. He died at Fontainebleau from the effects of a fall from his horse while hunting, November 29, 1314. His minister, Enguerraud de Marigni, was hanged in 1315.

'Another example, less well known, is reported in the annals of the House of Brittany. John VI., Duke of Brittany, had four children: Francis I. (grandfather of Anne, the wife of Charles VIII. and Louis XII., Kings of France), Peter II., Giles, and Isabel. Giles was murdered by his brother Francis, and shortly before he breathed his last he summoned the fratricide to appear before the judgment-seat of God within forty days. Francis is said to have died on the fortieth day. Giles, after having been kept a prisoner for four years, was put to death (by suffocation, according to some) in the castle of La Haudinaiet in 1450. Francis received the news of his brother's death while prosecuting the siege of Avranches. The summons was brought by the friar who had confessed the murdered man. Francis certainly died in the summer of that same year, but apparently more than two months after the murder.'—*Prophecies and the Prophetic Spirit in the Christian Era.* P. 16 and pp. 213–217.

NOTE C, *page* 19.

'If He spoke the famous words on the cross, "My God, my God, why hast Thou forsaken me?" then He did lose faith in Himself and His mission. It is possible, and I myself have pointed out the possibility of the exclamation only being attributed to Him in order that a Psalm, considered by the earliest Christianity as the programme of the Messianic agony, might at its very commencement be applicable to Him; but it certainly is equally probable that He may really have uttered the significant words. If *He rose afterwards*, i.e., if He was the *incarnate suffering deity, then it is nowise prejudicial to Him*; then it only

marks the lowest degree of this agony, is the cry of anguish wrung from weak mortality, which is compensated for by the strength of His divine nature as immediately manifested in His resuscitation. If, however, He is regarded as purely a human hero, the words, if He uttered them, give rise to grave misgivings. If so, then He had not calculated upon His death, then He had to the very end nursed the illusion respecting the angelic hosts, and at last, as still they came not, as they suffered Him to hang languishing to death on the cross and to perish, then He had died with blasted hope and broken heart. And however much, even then, we should commiserate Him on account of the excellence of His heart and His aspirations, however much we deprecate the punishment awarded Him as cruel and unjust, nevertheless we could not fail to acknowledge that so enthusiastic an expectation but receives its deserts when it is mocked by miscarriage.'—Strauss, *The Old Faith and the New*, Blind's Translation, pp. 89–90.

The words in this extract, printed in italics, show us that the Christ of the Creeds is above the assaults which are fatal even to the human perfection of the Christ of Rationalism. But the pregnant sentence of Schenkel, quoted in the text, disposes of the 'possibility' of which Strauss speaks at the beginning of this sad extract.

NOTE D, *page* 21.

'Ego dabo ei talentum, primus qui in crucem excucurrerit,
Sed eâ lege, ut offigantur bis *pedes*, bis brachia.'

—Plautus, *Mostellaria*, Act ii. sc. 1, quoted by Bynæus, *De Morte J. C.*, lib. III. cap. iii. 291.

'Psalmus totam Christi continens passionem — *Foderunt*, inquit, manus meas et *pedes*, quæ *propria est atrocitas crucis*.'—Tertullian (who lived before crucifixion was abolished), *Adv. Marc.* iii. 19.

See *Acta Sanctorum*, *Jun.* Tom. iii. 571. Compare also the

passage from the book, *De Passione Christi*, attributed to Cyprian,—'clavis sacros *pedes* terebrantibus'—and other quotations in Bynæus, *ut sup.*, and in Neander, *Life of Christ*, pp. 473–475. Notes.

NOTE E, *page* 26.

Let it be observed that the Bossuet, who has interpreted for us, is not the superb orator, in the moments when he charmed a brilliant Court. He is dictating, in the intervals of pain, thoughts upon a portion of Scripture which had long formed the subject of his meditations, and which he looked upon as a preparation for death. The weary hand might be unable to turn over books for the elaboration of details. But the memory never had more perfect command over its vast resources.[1] The judgment never was in fuller possession of the method which is an apt and luminous disposition of all the topics that may be referred to a common centre. The unrivalled reasoning faculty never cut more sharply. The opulent imagination was still capable of that glorious image which Goldsmith, in his happiest and loftiest inspiration, failed to transfuse with complete success, because the exigencies of his poem compelled him to adapt it to a lower subject.[2]

[1] 'Je l'ai pressé sur la *Politique*; il n'en veut plus entendre parler. Cet ouvrage est un ouvrage de détail. C'est ce qu'il n'aime pas. Il ne veut que du raisonnement; c'est pour lui le plus aisé et le plus court.'—*Journal de l'Abbé de Dieu*, p. 22, Novembre 1703.

[2] Bossuet says of our Lord's dereliction in Psalm xxii.: 'Nul homme n'a jamais eu un sentiment plus exquis. Mais, pour cela, il ne faut pas encore que l'agitation de ses passions turbulentes ait pénétré la haute partie de son âme. Les agonies n'ont pas été jusques-là, et le *trouble même* n'a pas *troublé* cet endroit intime et imperturbable; il en a été à peu près comme de ces hautes montagnes qui sont battues de l'orage et des tempêtes dans leurs parties basses, pendant qu'au sommet elles jouissent d'un beau soleil, et de la sérénité parfaite.'—*Œuvres de Bossuet*, ii. 48. Compare Goldsmith's lines:—

'To them his heart, his love, his griefs were given,
But all his serious thoughts had rest in heaven:
As some tall cliff, that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.'

LECTURE II.

NOTE A, *page* 34.

Let me here, once again, take a particular Psalm, the 120th, and compare the latest Rationalist exposition with the Christian. 'To say the truth,' says Professor Reuss, 'it is one of the obscurest in the Psalms. The ideas are scarcely indicated, the images wanting in transparency, the historical allusions so many enigmas. Was not the author an Israelite chief, the victim of the perfidy of his enemies? Was he not one who laboured to bring about a solid peace between them and his people, but whose efforts failed? We cannot help looking for the origin of these strophes in the long quarrels of the Asmoneans with the Syrians. The distinguished position of the author procured the admission of this Psalm into the collection. The people must have shared in the feelings of their hero, and must have repeated his complaints. The Psalm remained at a later period, when the memory of these events was effaced. But, since history furnishes no light, exegesis must limit itself to understanding the Canticle as it must have been understood by those who saw in it nothing but a national chant, intended to keep up pious resignation in face of an oppressive Paganism. In this point of view, the "lying lip" and the "deceitful tongue" would be that spirit of hostility which animated the Pagans to say all manner of evil of the Jews. Whatever interpretation of the second strophe be adopted, the meaning is that they have before them a prospect of war and destruction, fire and sword, instead of rest and peace. Kedar is an Arab tribe of the desert. Mesek is, perhaps, the name of a neighbouring locality —elsewhere, in Biblical geography, it designates a people of the North, upon the Euxine; in this sense the expression would bear a more general application to the dispersion of the Jews. The end seems to me mutilated; but it is clear that it opposes the peculiar disposition of an inoffensive people to oppressive tendencies which leave them no peace.' [1]

[1] Reuss, *in loc.* pp. 304, 305.

I do not enter upon any detailed examination of this interpretation which interprets, and this exposition which expounds nothing, and which seems to me far inferior to the *Scholia* of Rosenmüller, if constructed upon the same platform. This Psalm stands first of the fifteen mysterious שִׁירֵי הַמַּעֲלוֹת. Its first word is a liturgical '*Sursum corda.*' The oldest Jewish expositors knew nothing of such an historical basis as that just suggested. An ancient commentary says, 'Song on the Steps, on which God leads the righteous up into the other world.'[1] Every one of this collection is full of allegorical touches; and the views ordinarily taken of their historical occasion—the ascent from Babylon to Canaan, or from the various parts of Israel to Jerusalem, lend themselves perfectly to this conception. The most literal translation of the closing lines of the 120th Psalm adds to its Messianic force. אֲנִי־שָׁלוֹם. *I* (am of) *Peace*, 'I am all Peace.' Let me now cite the simple, consistent, straightforward exposition of an old writer, drawn from ancient sources:—

'All this Psalm fits the whole Church—chiefly its Leader, Jesus, so far and long as He was a pilgrim in the days of His flesh. Truly He cried unto the Lord, when He continued all night in prayer to God, and again in the garden, and on the Cross. Truly He suffered from a lip of lying, and from a tongue of guile. Truly He could say, "Alas! for Me that *incolatus meus prolongatus est*," seeing that He said, "O faithless and perverse generation, how long shall I be with you and suffer you?" Truly was He the Man of Peace with those who hated peace.'—Bellarmin. *Expos. in Psalm., in loc.*

NOTE B, *page* 36.

With regard to the inspiration of the Psalmists, the notions which have been handed down in the Schools of the Rabbis are full of interest. Of the *Kethubim* or Hagiographa they hold that they are rather a step towards prophecy than prophecy itself.

[1] The Midrash *Sifri*, quoted by Delitzsch.

There were times when an individual servant of God felt that some idea had penetrated him deeply. A strange and unwonted force impelled him to speak. He pronounced maxims of wisdom, or poured forth praises of God, or salutary warnings, and that in a state of waking, while the senses remained in their normal condition. Of such an one it is said that he speaks 'by the Spirit.' David, Solomon, Daniel, Job, the author of Chronicles, produced writings which are classed among the *Kethubim*; nor are they considered to belong to the class of Nathan, Isaiah, Jeremiah, and the like. The Jews believe in four grades of prophetic inspiration. (1) Of Prophecy verging towards its decline upon the horizon, in which *imagination* is predominant, as in Zechariah, Ezekiel, Daniel. (2) When imagination and intellect are equally balanced. (3) When intellect preponderates. (4) The highest or Mosaic degree of inspiration. The false prophet might have overpowering fancies, but there was no illustration of the reason. A Cambridge Platonist, profoundly versed in these studies, beautifully observes: 'The pseudo-prophetic spirit cannot be carried over the low and obscure region of matter and sense, or be lifted into the cloudless sky of Prophetic Light. The Prince of Darkness cannot enter the sphere of Light and Reason to rule over it; it belongs exclusively to the Father of lights. There is a serene and lucid region in the human soul where Lucifer cannot abide, and whence he is cast headlong when he would ascend hither.'[1]

Of all this, Ewald's life of David, in his 'History of Israel,' is like a translation into modern and Occidental language. He bids us observe how David, in his youth, was a close spectator of the prophetic spirit, charmed by it, and occasionally yielding to its inspirations. In his maturity, amid the cares of war and government, he never assumed the appearance, or grasped at the reputation of a seer. In this respect he forms a most striking contrast to Mohammed. With advancing years David becomes a Prophet; not by intentional effort, not with public display, but

[1] *Dissertatio de Prophetiâ*, ii. iii. iv. By John Smith, of Cambridge.

because his soul impelled him;—not to procure power or consolidate his dynasty, but because his spirit within, and another Spirit without, directed him towards the future.[1]

NOTE C, *page* 39.

There are passages in the Psalms, not expressly quoted or referred to by the Evangelists, which an instinctive Christian feeling has always applied to incidents in our Lord's life—*e.g.* Psalm xxxviii. 11; cf. St. Matt. xiii. 54–57—Psalm xlii. 5–6; cf. St. Matt. xxvi. 38, St. John xii. 27—Psalm lv. 7; cf. St. Matt. xxi. 17, St. Luke xxi. 37—Psalm lxix. 1, 2, 3, 15–20; cf. St. Matt. xxvi. 36–56, and parallels—Psalm cxx. 5, cf. St. Matt. xvii. 17. One thing is certain. From the recorded words of our Lord we know that He used the Psalms in devotion, in temptation, in the wilderness, in Parables, in argumentative discourse, in prophetic application, at the Passover, in the High Priestly Prayer, from the Cross, on the Resurrection Morning.

NOTE D, *page* 45.

Εὐάρεστον ἑαυτοῦ πολιτείαν δεῖξαι θέλων ἡμῖν, ἐν ἑαυτῷ ταύτην ἐτύπωσεν, ὑπὲρ τοῦ μηκέτι τινὰς εὐχερῶς ἀπατᾶσθαι παρὰ τοῦ ἐχθροῦ, ἔχοιτας ἐνέχυρον πρὸς ἀσφάλειαν, τὴν παρ' αὐτοῦ γενομένην ὑπὲρ ἡμῶν κατὰ τοῦ διαβόλου νίκην. Διὰ τοῦτο γοῦν οὐ μόνον ἐδίδαξεν, ἀλλὰ καὶ πεποίηκεν ἃ ἐδίδαξεν, ἵνα ἕκαστος ἀκούῃ μὲν αὐτοῦ λαλοῦντος, ὡς ἐν εἰκόνι δὲ βλέπων λαμβάνῃ παρ' αὐτοῦ τὸ παράδειγμα τοῦ ποιεῖν, ἀκούων· Μάθετε ἀπ' ἐμοῦ, ὅτι πραΰς εἰμι καὶ ταπεινὸς τῇ καρδίᾳ. Τελειοτέραν δὲ καὶ εἰς ἀρετὴν διδασκαλίαν οὐκ ἄν τις εὕροι, ἧς ὁ Κύριος ἐτύπωσεν ἐν ἑαυτῷ. Εἴτε γὰρ ἀνεξικακίαν, εἴτε φιλανθρωπίαν, εἴτε ἀγαθότητα, εἴτε ἀνδρίαν, εἴτε ἐλεημοσύνην, εἴτε δικαιοσύνην, πάντα ἐν αὐτῷ τις εὑρήσει γενόμενα, ὥστε μηδὲν εἰς ἀρετὴν λείπειν τῷ κατανοοῦντι τὸν ἀνθρώπινον βίον τοῦτον. Τοῦτο γὰρ ὁ Παῦλος εἰδὼς ἔλεγε· Μιμηταί μου γίνεσθε, καθὼς κἀγὼ Χριστοῦ. Οἱ μὲν παρ' Ἕλλησι νομοθέται ἄχρι τοῦ λέγειν ἔχουσι τὴν χάριν· ὁ δὲ Κύ-

[1] Ewald, *History of Israel*, Bk. III., s. i., *David*, iii. 4.

ριος, ὡς ἀληθῶς Κύριος ὢν τοῦ παντὸς, καὶ κηδόμενος ὢν εἰργάσατο, οὐ μόνον νομοθετεῖ, ἀλλὰ καὶ τύπον ἑαυτὸν δέδωκεν, εἰς τὸ εἰδέναι τοὺς βουλομένους τὴν τοῦ ποιεῖν δύναμιν. Διὰ τοῦτο γοῦν καὶ πρὸ τῆς εἰς ἡμᾶς αὐτοῦ ἐπιδημίας ἐνήχησε καὶ ἐν τοῖς ψάλλουσι τοῦτο, ἵν' ὥσπερ ἐν αὐτῷ τὸν ἐπίγειον καὶ οὐράνιον ἄνθρωπον τυπῶν ἔδειξεν, οὕτω καὶ ἐκ τῶν Ψαλμῶν τὰ κινήματα καὶ τὰς διαθέσεις τῶν ψυχῶν ὁ βουλόμενος καταμαθεῖν δύνηται, εὑρίσκων ἐν αὐτοῖς καὶ τὴν ἑκάστου κινήματος θεραπείαν τε καὶ διόρθωσιν.[1]

NOTE E, *page* 54.

'"Thou shalt not avenge nor bear any grudge against the children of thy people: but thou shalt love thy neighbour as thyself" (Levit. xix. 18). Already the Book of the Covenant in Exodus enjoins the utmost consideration towards an enemy's beast (Exodus xxxiii. 4, 5), and similar provisions, though more general in form, are made by the Deuteronomist (Deut. xxii. 1–4). With regard to the enemy himself, a Proverb in the collection prepared in King Hezekiah's reign prescribes . . . (Proverbs xxv. 21, 22); and another proverb inculcates the lesson . . . (Proverbs xxiv. 17, 18). We have, therefore, no reason to doubt that in the command of one verse, "Thou shalt love thy neighbour as thyself," the term "neighbour" comprises both kinsmen and strangers, both Israelites and non-Israelites; indeed, that same command is in a later portion of this chapter expressly repeated with respect to the stranger (Leviticus xix. 34). Jewish sages explained that "avenging" (נקם) means returning evil for evil; while "bearing grudge" (נטר) implies remembering an offence received, though good be returned for evil. They held that it is not permitted to "hate any one, except only sinners, who, having been duly warned and admonished, do not repent;" and they ordained that, "if a man finds both a friend and an enemy in distress, he shall first assist his enemy," in order to subdue his evil inclination.

[1] S. Athanas. *Epist. ad Marcell.* 13.

כדי לכוף את יצרו (comp. *Talm.* Yoma 23ᵃ; Bab. Mets. 32ᵇ; Erach 16ᵇ)'—*Leviticus*, Part II., by M. M. Kalisch, pp. 415–417.

To the passages cited here, and at pp. 53, 54, upon the duty of forgiveness under the elder Dispensation, may be added Job xxxi. 29, 30: 'If I rejoiced at the destruction of him that hated me, or lifted up myself when evil found him: Neither have I suffered my mouth to sin by wishing a curse to his soul.'

NOTE F, *page* 70.

'A lady of my acquaintance appropriated 26*l.* a year out of her allowance for certain uses, which her woman received, and was to pay to the lady, or her order, as it was called for. But, after eight years, it appeared, upon the strictest calculation, that the woman had paid but four pounds a year, and sunk two-and-twenty for her own pocket. It is but supposing, instead of 26*l.*, 26,000*l.*; and by that you may judge what the pretensions of modern merit are, when it happens to be its own paymaster.' —The *Examiner*, No. 16, November 23, 1710. In some editions of Swift's works, to the words 'a lady of my acquaintance' is added between brackets the conjecture ['supposed to be Queen Anne']. By the recent publication of the Duchess of Marlborough's Letters, the conjecture is changed into certainty.

NOTE G, *page* 75.

'Esseni, gens sola, in toto orbe præter ceteras mira, sine ullâ feminâ, sine pecuniâ, socia palmarum. In dies ex æquo convenarum turba renascitur large frequentantibus quos vitâ fessos ad mores eorum fluctus agitat. Ita per sæculorum millia (incredibile dictu) gens æterna est in qua nemo nascitur. Tam fœcunda illis aliorum vitæ pœnitentia est.'—Plin. *Nat. Hist.* v. 15.

Dean Milman, in a beautiful passage, represents 'the Essene in his monastic fraternity as looking to the reign of Messiah, when the more peaceful images of Prophecy would be accomplished' (*Hist. of Christ.* ii. 79). But, against Grätz's statement that the Kingdom of Heaven was first preached by Essenes,

it has been shown that Philasterius ('the Essenes expect a man as Messiah,' *Hæres.* 9) is the only authority for any Messianic expectation among the Essenes. See Keim's argument, 'Jesus of Nazara,' i. 385.

NOTE H, *page* 79.

On the general subject of this Lecture, and especially the interpretation of the 110th Psalm (pp. 61, 62), those who sneer at the mysticism of the author of the Epistle to the Hebrews may, perhaps, not unprofitably read the following passage from Ewald, upon Melchizedek:—

'And now only, the argument, having been brought back to Melchizedek, under the dexterous guidance of the writer, can be confirmed, with all calmness and distinctness, by a closer comparison of the three personalities here treated: (1) That of Melchizedek; (2) That of Abraham, including his descendant Levi, and the Levitic dignity of the High Priest, and (3) That of Christ—who as Christ really was High Priest. Thus it is proved that although Melchizedek — as compared with Abraham, Levi, and the Levitic dignity of the High Priest—was a totally different High Priest from all the Levitical ones, far more eternal, more sublime, more mysterious, and, therefore, more divine, so his Antitype here compared to him,—Christ, as High Priest—must stand yet infinitely higher. This proof is, first, contained in the exalted and mysterious sounding words of the Psalm about Melchizedek, which the speaker had mentioned in v. 6, and to which he led back the argument in vi. 20, and which, after ample explanation here, he finally repeats in vii. 17. But the author is fully conscious that, in order to attain his purpose more easily, he must weave into the texture of the words of the Psalm all that which in Genesis xiv. 18–20 is told of Melchisedek. This short account about the Priest-King, the contemporary of Abraham, who came into such close contact with him, even in the simple words in which it is there told sounds very extraordinary. [Note 1, p. 87. Why this should be

so, can be fully estimated, historically, according to the explanations in *The History of the People of Israel*, vol. i., about the origin of the whole account in Genesis xiv.] But long before our author, the contents of this singular tale, told with such marvellous brevity and significance, had attracted the attention of sages and poets. [Note 2, p. 87. It is greatly to be regretted, for the cause in question, that just the part about "the Jubilees," which, according to all probability, could give the most important explanations, has been lost in the Ethiopian translation; according to Dillmann's edition, s. 54, 19, it is now missing in every manuscript, and probably was missing already when the book was translated into the Ethiopian language; even in this, it is not missing intentionally, nor as a solitary case, as some other details preceding it are missing too. In the fragments of the "Genesis Parva," which Ceriani published in the first part of "Monumenta Sacra et Profana," this particular passage and its further development is not to be found.] There were many in those days who examined with the utmost curiosity and care into these isolated, and in themselves somewhat incomprehensible, names of men and women in Genesis, and enquired after their birth and parentage, making up by various devices of their own for what seemed to be omitted. [Note 3, p. 87. As is most clearly demonstrated in the *Book of Enoch* and the *Book of the Jubilees.*] Many had thought it most remarkable that this Priest-King should stand so utterly alone, without one's even being told whose son he was, from what tribe and family, or even nation, he sprung. A quantity of the most extraordinary and arbitrary suppositions had been expressed about it, and even found their way into books. [Note 4, pp. 87, 88. It was conjectured that Melchizedek was the same person as Shem the son of Noah, or even Enoch, which they intended to prove by the dates in Genesis xi. and v., according to which either of them might have been alive. And yet are many of these guesses quite innocent in comparison with many modern ones. Some of our German critics put the most groundless as

well as objectionable ideas into Genes. ch. xiv., and thereby purposely overlook the already sufficiently explained, the best and surest truth.] Our author rejects all such gratuitous guesses, and keeps strictly only to the comparison and connection of the words Psalm cx. and Genes. xiv. 18–20. But from the words of that Psalm he maintains all the more rigorously, that the ancient, strange, mysteriously solitary Priest-King, must stand in the closest relationship with Christ. After the fashion of many of his contemporaries, he draws from a close comparison of these two texts from the Bible, and by explanations of the possible meaning of each single word, such consequences as seem to him appropriate, to give the highly important proof, which he intended to give, and to perfect it by this means. As S. Paul had to go back to Moses, and the times of Abraham, and all the accounts of the Bible about the primitive times, in order to prove the higher necessity and truth of Christianity, thus, our author, with his deep penetration, sees much in these times which explains Melchizedek and his times, and he draws our attention especially to three points. *First*, vii. 1–4, that by comparing the contents of that account with the words of the Psalmist, one could not possibly think of the Priest-King as of one of the common men in ancient history, but must ascribe to him eternity and similar attributes of a mysterious and divine nature, as pious men had ascribed formerly in a somewhat similar way a mysterious immortality to Enoch. In this we can especially observe the fashion of former learned writers, who, by keeping two very opposite and very separate texts closely together, and by working them into each other, drew out a proof of some new, hitherto unobserved, and often very startling fact. The author begins simply with the words, "for this Melchizedek." He is shortly designated, "King of Salem, Priest of the Most High God." He goes to meet Abraham returning after the defeat of the kings, and blesses him, and receives even a tenth of all which had been gained in the battle; from no less a man than Abraham. If we look at the meaning of both his names in the sacred,

old, and mysterious Hebrew language, he was first indeed (if the name of Melchizedek is interpreted) *King of Justice*, but then also King of Salem, that is, *King of Peace*, as if each of these two titles on this account became so memorable by their kingly or Messianic meaning, which so visibly pointed to the true Messiah, who has at first to bring *justice* into the world, but afterwards, as a necessary consequence, *peace*. [Note 1, p. 89. This is evidently the interpretation of the words. But in the same way Philo, too, finds out secrets in the translation and explanation of proper names in the Pentateuch: compare the *History of the People of Israel*, vi. 272.] He appears in the Bible *fatherless*, *motherless*, that is, without human parents, *without pedigree*, without even being ascribed to any particular race or nation, without having a particular time for the beginning or the end of his existence—for there is no mention of either in the Bible,—but by the Psalmist He is unmistakably *compared to the Son of God*, so that one can easily conclude who he really must have been. He abides *a Priest for ever*. Thus, according to the Psalmist and the other indications, he appears as if he were Christ, or rather the Logos Himself, Who, for that time only, manifested Himself to men in this likeness, but at the same time was also their Priest, foreshadowing what He is now to His own, though in quite a different way, as High Priest. [Note 2, p. 89. The latter meaning of the words, although merely hinted at, is plain enough. But the author could not compare him with an angel, nor with any mortal man that ever lived, such as Enoch. Hence we have no alternative but to regard him as a momentary and mysterious revelation of the Logos in bodily shape, vouchsafed in those earliest ages of antiquity.]'—Ewald, *Epistle to the Hebrews*, pp. 86–90. Göttingen, 1870.[1]

[1] I owe this citation also to the *Commentary on the Epistle to the Hebrews*, by the Rev. Joseph B. M'Caul.

LECTURE III.

NOTE A, *page* 87.

The leading characteristics of two of the Psalmists, the distinguishing human features of their style, may be well illustrated from single Psalms of their composition.

i.

The 31st Psalm has many characteristics of David's style, and fits the circumstances of his life.

1. It contains *warrior images*. Hence many critics have supposed that it refers to a siege. For instance לְבֵית מְצוּדוֹת (l'bhēyth m'tsūdhōth),[1] *i.e.* 'For a house of castled towers,' or 'a castle of mountain-peaks.' It is such a word as an Osman might be conceived to use, if he were also a great religious poet.

2. It is full of *tender pathos*, so that parts of it almost sound subjectively Messianic, *e.g.*, 'I am forgotten as a dead man out of mind.'[2]

3. It breathes *perfect trust* in God—a *personal trust*. The 5th verse contains the sentence breathed forth by Jesus, and by His first Martyr, and used since by so many believers.

It contains also a king's *royal* or *dynastic trust*—how much better than Napoleon's belief in his star or destiny! 'It is in Thy Hand that my destinies lie.'[3]

4. There is one characteristic of men of David's peculiar experience, of those especially whose days close in a station greatly more elevated than that to which they have been born.

[1] *v.* 2.

[2] *vv.* 9–12 especially. כְּמֵת מִלֵּב (k'mēth millēbh), 'Mortuus a corde,' (*v.* 12), S. Hieron.

[3] בְּיָדְךָ עִתֹּתָי (b'yādh'khā ʿittō-thāy), *v.* 15; עִתֹּתָי in plural not = life as *duration*, but life as pervaded by a *Divine purpose*, with the turns and 'tides' in its affairs.—*ἐν ταῖς χερσί σου οἱ κλῆροί μου*, LXX. Cf. 'the *times* that went over him,' 1 Chron. xxix. 30.

They see much of the worse and baser side of human nature. They are ready to cry, 'All the human is deceiving.'[1] Hence, as years go on, a longing for quiet as the greatest of goods.

How beautifully characteristic of David, then, are *vv.* 19, 20! He would escape from the whisper of conspiracy and the noise of controversy, from the knots of plotters[2] and the din of debate, into the quiet of God's Presence.

5. There is another yet more interesting characteristic of David in this Psalm. There are writers who are great by condensation, who compress thought into a few powerful and oracular words. Such writers grow with us. We only know what manner of men they are after many days. Such was Tacitus among historians; such was Bacon among philosophers.

Now he who speaks to us in the 21st verse is one of this stamp. The doctrine of grace is here described, with astonishing pregnancy, by its three chief qualities. It is (1) *free*,[3] (2) *supernatural*,[4] (3) *personal*.[5] David's style is distinguished by depth and condensation, rather than by solemnity. He is the Tacitus or Bacon of grace.

ii.

The 73rd Psalm is as characteristic of Asaph as the 31st of David. Every one has noticed the difference between the biographies in the Bible and those of the modern stamp. The Bible deals honestly with the subject of its narratives.

So it deals honestly with the *problems* of life. It gives us not only the conclusion, but the process by which it was obtained; not only the triumphant εὕρηκα, but the bewildering search. It records the oscillation of the needle before it finds its repose; the clouds of battle before the hush of peace; the wrestling in darkness before the walk with God's sunshine upon the face; the

[1] כָּל־הָאָדָם כֹּזֵב Psalm cxvi. 11.

[2] מֵרֻכְסֵי אִישׁ = *knots* of conspirators, 'dark and *writhed* ways of earth' (Keble). מְהֵיב (mērīybh) = cause at law, debate.

[3] חֶסֶד

[4] הִפְלִיא 'He hath wrought His *miracles* of kindness.'

[5] לִי = '*to me*.'

trembling of doubt before the assurance of faith. It lets us see the Prophet, not only in the lighthouse, trimming the lamps which guide so many ships, but outside, in the storm, clinging to the slippery chains, and picking off the frozen foam-flakes, that the windows may be clear for the transmission of the light.

Asaph grapples with such problems as these — solemnly, sublimely, obscurely. In the 73rd Psalm we have the cause of his doubts, and the means of their removal.

The cause of his doubts. For doubt he did—like one who slips on wet rocks—his steps were all but gone.[1]

He had looked on the world: he had seen the cynical logic of events—especially 'the peace of the wicked.'[2]

Four means of his recovery are mentioned: (1) His own past spiritual life, *vv.* 13, 14. (2) The spiritual life of the sons of God, observed or recorded, *v.* 15.[3] (3) The revelation of the sanctuary, *vv.* 16, 17. For there is a knowledge which science cannot give. There is a world where falsity does not exist. 'The sanctuary' may be the secret of the heart, the shut closet, the literal sanctuary, with its services and influences. Note, too, the softened tone, the half-suppressed sigh, in *vv.* 17–20. The sinful, who have to die, and lie in forgotten graves, are wretched as well as guilty. (4) The thought of God's Presence, and of the heavenly rest—'with Thee,' in trial or sacrifice, even when unconscious of it—'holden by Thy Hand,' in peril, in darkness, in death—'received to glory,' when life lies 'behind.'[4]

To confront the problems of life, of death, of history;—to supply their answer in an oracular, enigmatic, contorted style;—to rise to anticipations of eternal life and the heavenly rest, which tremble on the verge of a premature unveiling of life and immortality, without passing over it:—these are the character-

[1] כְּאַיִן שָׁפְכָה אֲשֻׁרָי *v.* 2.

[2] שַׁלְוַת רְשָׁעִים *v.* 3.

[3] דּוֹר בָּנֶיךָ 'The generation of Thy sons.'

[4] *vv.* 23, 24. See M. Eug. Bersier's noble Sermon, '*Le Trouble d'Asaph*,' iv. 67 sqq

istics of Asaph. He may almost be called the Persius, as we have called David the Bacon, of grace.

NOTE B, *page* 91.

'Cum matris hortatu filiam Desiderii duxisset uxorem, incertum quâ de causâ, post annum, repudiavit, et Hildegardam in matrimonium accepit. Habuit et filias tres, duas de Fastiadâ uxore, tertiam de concubinâ quâdam. Defunctâ Fastiadâ Luidgardim Alamannam duxit. Post cujus mortem quatuor habuit concubinas.' (Eginhard, *De Vitâ Caroli Magni*, cap. xviii. pp. 91, 92.)

The pages to which this note refers were written long before I met with the following passage in one of the commentators upon Eginhard: 'Quæstio a Petavio proposita, an Carolus ante baptismum vel creationem in Regem vocatus fuerit Davides? . . . Licet enim Petavius nomen ut verum et a parentibus impositum Carolo nostro vindicet, potius tamen ex more supra descripto ortum esse putem. Et sane convenientia inter *Carolum* et *Davidem* maxima est. Instituit jamdum suo tempore talem comparationem auctor Vitæ Caroli, quisquis ille sit, quam produxit Canisius ex Monasterio Sangallensi. . . Stephanus V. Papa Ludovicum vocat *secundum Davidem*, qua propter merita in Ecclesiam et Rempublicam, ut Davidem Deo dilectum Carolum nostrum crederet. Hinc sæpissime vim nominis *David* (quod *dilectum* significat) Albinus per periphrasim explicat, vocando Imperatorem nostrum *Deo placabilem*, dilectissimum *regem in Domino dominorum, amatum Deo* . . . Dubium non est Carolum nunquam vere *Davidem* dictum, sed cognomen illud ex Alcuini cerebro enatum esse.' (Schminke, Eginhard, p. 118.) 'Artes liberales studiosissime excoluit, earumque doctores plurimum veneratus magnis afficiebat honoribus. Tentabat scribere, tabulasque et codicillos ad hoc in lectulo sub cervicalibus circumferre solebat, ut cum vacuum tempus esset, manum effingendis literis assuefaceret.[1] Sed parum prospere successit labor præposterus ac

[1] It would be out of place to enter upon the controversy which these words have excited. It has been proposed to read 'tentabat *versus*

sero inchoatus. . . . Mortes filiorum ac filiæ pro magnanimitate, quâ excellebat, minus patienter tulit, pietate videlicet, quâ non minus insignis erat, compulsus ad lachrymas. Nuntiato etiam sibi Adriani Roman. Pont. obitu, quem in amicis præcipuum habebat, sic flevit ac si fratrem aut charissimum filium amisisset.' (Eginhard, Cap. xix.). . . . 'Miræ pulchritudinis Basilicam Aquisgrani exstruxit . . . ad cujus structuram cum columnas et marmora aliunde habere non posset, Româ atque Ravennâ devehenda curavit. . . . Legendi atque psallendi disciplinam diligentissime emendavit.' See the edition of Eginhard, '*De V. Caroli Magni*,' with the ample notes of Bessell, Bolland, Goldast. and Schminke. Of the tradition that Charlemagne composed the 'Veni Creator,' I can find no trace in this volume, nor do I know from whence it has arisen. In the carefully and conscientiously edited '*Presbyterian Hymnal*, compiled by a Committee of the United Presbyterian Church' (Edinburgh, 1876), the Hymn appears with—'Author, Charlemagne'—in the index. It is singular that Eginhard makes no mention of the Council of Frankfort, presided over by Charlemagne, or of his public condemnation of images.

NOTE C, *page* 92.

To the quotation in the text I must here add the beautiful and profound summary of David's life and character in Dr. Newman's once well-known poem—

THE CALL OF DAVID.

'And the Lord said, Arise, anoint him, for this is he.'

Latest born of Jesse's race,
Wonder lights thy bashful face,

scribere,' and, 'cum tempus esset vacuum, effingendis *metris* se assuefaceret.' Still less can it be my duty to defend 'the great Karl' against the new Italian Historical School, who, in a mood of hatred against one who did so much for the temporal power of the Papacy, stigmatize him as a 'heavy German,' and *un assai antipatico puzzo di sacristia*.—Comparetti, *Vergilio nel medio evo*.

While the Prophet's gifted oil
Seals thee for a path of toil,
We, thy angels, circling round thee,
Ne'er shall find thee as we found thee,
When thy faith first brought us near
In thy lion-fight severe.

Go! and 'mid thy flocks awhile
At thy doom of greatness smile;
Bold to bear God's heaviest load,
Dimly guessing of the road,—
Rocky road, and scarce ascended,
Though thy feet be angel-tended.

Twofold praise thou shalt attain,
In royal court and battle plain;
Then come heart-ache, care, distress,
Blighted hope, and loneliness;
Wounds from friend and gifts from foe,
Dizzied faith, and guilt, and woe;
Loftiest aims by earth defiled,
Gleams of wisdom sin-beguiled,
Sated power's tyrannic mood,
Counsels shared with men of blood,
Sad success, parental tears,
And a dreary gift of years.

Strange, that guileless face and form
To lavish on the scarring storm!
Yet we take thee in thy blindness,
And we buffet thee in kindness;
Little chary of thy fame,—
Dust unborn may bless or blame,—

But we mould thee for the root
Of man's promised healing Fruit,
And we mould thee hence to rise,
As our brother, to the skies.

NOTE D, *page* 100.

The doctrine of immortality in connection with Judaism has lately been studied by three foreign scholars, Hahn, Saalchütz, and Schultz. Hahn, with whom Saalchütz substantially agrees, divides Judaism into *six* periods: (1) The *Patriarchal*, when men had a simple, if confused, faith in immortality. (2) The *Mosaic* period, when the law as such does not enter upon the question. (3) The era of *Job* and the *Psalmists*, which may be described as a time of scepticism, or even worse, '*futurarum rerum desperatio.*' (4) The ascendancy of the *Prophets*, under which, as the figure of Messiah grew upon the canvas, the annihilation of death began to be expected. (5) The *Exilic* period, when the Resurrection of the Body entered into the minds of Ezekiel and Daniel. (6) The *post-Exilic* period, when the ideas of immortality and of the Resurrection were expanded and developed under Alexandrian influences.

Schultz does not arrange his conclusions chronologically, but in four general propositions: (1) All the writers of the Old Testament teach that man's personality does not disappear with death. (2) Their teaching is not clear or definite; but it asserts that the destinies of the righteous and wicked will be essentially different. (3) All the sacred authors agree in implying that the soul, vitally united to God, is immortal. (4) From the doctrine of the Spiritual Resurrection of Israel, the notion of the Resurrection of the body was probably developed.

LECTURE IV.

NOTE A, *page* 131.

Other instances will easily be found by students, *e.g.*—

Psalm v. 3 (above, p. 130) . .	Exod. xl. 23; Levit. i. 7, 8, 12; vi. 5 (12); Numbers xxiii. 4.
,, xviii. 28 (cxxxii. 17) . .	Exod. xxv. 37.
,, xix. 4	,, xl. 24, 25.
,, xxxviii (title) . . .	Levit. ii. 2.

See also

Psalm lxix. 31	Exod. xxix. 1, &c.
,, xci. 4	,, xxxvii. 9; 1 Kings vi. 27.
,, xcii. 12[1]	1 Kings vi. 9–18, 29.
,, lxxxix. 15[2] . . .	Levit. xxiii. 24; xxv. 9.
,, cx. 3[3]	Exodus xxxv. 29; Levit. vii. 16, &c.; Deut. xii. 6, &c.; Amos iv. 5.

NOTE B, *page* 138.

'Blessed are the poor in spirit,' answers to 'I am poor and needy.' 'Blessed are they that mourn.' Do we not hear in the 35th Psalm a voice as of 'one that mourneth for his mother'? Does not the exile 'weep by the waters of Babylon'? 'Blessed are the meek,' and the 131st Psalm is the song of the meek, the preference which is so distinctively Christian of the patient to the heroic character. 'Blessed are they which do

[1] Note the association of *cedar* and *palm*.

[2] Those accomplished scholars, Mr. Jennings and Mr. Lowe, doubt the propriety of the reference. 'The joyful sound is taken by most commentators to mean the festal shouts and blasts of trumpets on the appointed feast days. But, since there is no mention whatever of any feast days in this Psalm, we prefer to understand the words יֹדְעֵי תְרוּעָה as meaning those "who are accustomed to shout for joy," *i.e.*, are in the habit of shouting joyfully unto the Lord for all His goodness.'—*Psalms*, bks. iii. and iv. p. 100. By A. C. Jennings and W. H. Lowe.

[3] נְדִבֹת

hunger and thirst after righteousness.' What else is the blessedness described in the 1st Psalm? What else the 19th, that lyric of the word? or what else the 119th, the lyric of the law—its sweetness and reasonableness—the perfect freedom of subjugation to its easy yoke, its breadths and depths, level as life, and deep as the soul? 'Blessed are the merciful,' corresponds to 'Blessed is he that considereth the poor.' The blessing of the 'pure in heart' has its place in the Psalter. 'Truly God is good to Israel, even to such as are of a clean heart:' And He of Whom alone it can be said that He 'hath clean hands and a pure heart,' is crowned with the supreme 'blessing from the Lord.' And if to any it seems that the blessing for the 'peace-makers' is wanting, that there are in several Psalms peals of fierce malediction, and that forgiveness is strangely interrupted, I hope that we have seen that such passages are not without compensation. Morally, because they show us that true hatred of evil as evil is a constituent of holiness—spiritually, because there is a point on the scale at which such utterances pass from human lips and blend with the trumpet notes of Divine Judgment. (See above, pp. 44–58.)

NOTE C, *page* 147.

The best commentary upon this Lecture will be supplied by the following lengthened extracts from the golden Epistle of Athanasius to Marcellinus:—

Κοινὴ μὲν οὖν τοιαύτη τοῦ Πνεύματος χάρις ἔστω παρὰ πᾶσι, καὶ ἐν ἑκάστῳ γινομένη εὑρισκέσθω, καὶ παρὰ πᾶσιν ἡ αὐτή, ὡς ἐὰν ἡ χρεία ἀπαιτῇ, καὶ τὸ Πνεῦμα βούληται. Οὐ διαφέρει γὰρ τὸ πλέον καὶ ἔλαττον ἐν ταύτῃ τῇ χρείᾳ, ὡς ἕκαστος ἀνενδότως τὴν ἰδίαν ἀποπληροῖ καὶ τελειοῖ διακονίαν. Ἡ δέ γε βίβλος τῶν Ψαλμῶν καὶ οὕτως ἔχει τινὰ πάλιν χάριν ἰδίαν καὶ παρατήρησιν ἐξαίρετον· πρὸς γὰρ τοῖς ἄλλοις, ἐν οἷς πρὸς τὰς ἄλλας βίβλους ἔχει τὴν σχέσιν καὶ κοινωνίαν, λοιπὸν καὶ ἴδιον ἔχει τοῦτο θαῦμα, ὅτι καὶ τὰ ἑκάστης ψυχῆς κινήματα, τάς τε τοῦτων μεταβολὰς καὶ διορθώσεις ἔχει διαγεγραμμένας καὶ διατετυπωμένας ἐν ἑαυτῇ· ὥστε τινὰ τὸν βουλόμενον

ὡς ἄπειρον ἐξ αὐτῆς λαμβάνειν καὶ κατανοεῖν, οὕτω τὸ τυποῦν ἑαυτὸν, ἐκεῖ γέγραπται. Ἐν μὲν γὰρ ταῖς ἄλλαις βίβλοις μόνον τις ἀκούει τὸν νόμον προστάττοντα, ἃ (μὴ) δεῖ ποιεῖν καὶ μὴ δεῖ πράττειν· προφητείας τε κατακούει, ὥστε μόνον εἰδέναι τὸν ἐρχόμενον Σωτῆρα· καὶ ἱστορίαις δὲ προσέχει, ἐξ ὧν γινώσκειν δύναται τὰς τῶν βασιλέων καὶ τὰς τῶν ἁγίων πράξεις. Ἐν δὲ τῇ βίβλῳ τῶν Ψαλμῶν, πρὸς τῷ ταῦτα μανθάνειν τὸν ἀκούοντα, ἔτι καὶ τὰ κινήματα τῆς ἑαυτοῦ ψυχῆς ἐν αὐτῇ κατανοεῖ καὶ διδάσκεται· καὶ λοιπὸν πρὸς ὃ πάσχει καὶ ἐν ᾧ συνέχεται, δύναται πάλιν ἐκ ταύτης ἔχεσθαι τὴν εἰκόνα τῶν λόγων· ὥστε μὴ μόνον ἀκούσαντα παρέρχεσθαι, ἀλλὰ καὶ πῶς δεῖ λέγοντα καὶ ποιοῦντα θεραπεύειν τὸ πάθος, διδάσκει . . .

Καὶ ὁ ἀκούων τοῦ ἀναγινώσκοντος ὡς περὶ αὐτοῦ λεγομένην τὴν ᾠδὴν καταδέχεται· καὶ ἡ ἐλεγχόμενος ὑπὸ τοῦ συνειδότος κατανυγεὶς μετανοήσει, ἢ περὶ τῆς εἰς Θεὸν ἐλπίδος ἀκούων καὶ τῆς εἰς τοὺς πιστεύοντας γινομένης ἀντιλήψεως, ὡς εἰς αὐτὸν γενομένης τοιαύτης χάριτος ἀγαλλιᾶται, καὶ εὐχαριστεῖν ἄρχεται τῷ Θεῷ. Ὅτε γοῦν τὸν τρίτον ψάλλει τις εἰς τὰς ἰδίας θλίψεις συνορῶν, ὡς αὐτοῦ εἶναι νομίζει τὰ ἐν τῷ ψαλμῷ ῥήματα· καὶ τότε τὸν ια' καὶ τὸν ις' ὡς εἰς τὴν ἰδίαν πεποίθησιν καὶ προσευχὴν ἐστιν ἀπαγγέλλων· καὶ τὸν μὲν ν' ψαλμὸν ὡς αὐτός ἐστι τὰ ἴδια τῆς μετανοίας ἑαυτοῦ λέγων ῥήματα· τὸν δὲ νγ', καὶ τὸν νε', καὶ τὸν νς', καὶ τὸν ρμα', ὅτε ψάλλει τις, οὐχ ὡς ἄλλου διωκομένου, ἀλλ' ὡς ὢν ὁ πάσχων συνδιατίθεται, καὶ ᾄδει τῷ Κυρίῳ ἰδίους τοὺς λόγους τούτους. Καὶ ὅλως οὕτως ἕκαστος ψαλμὸς παρὰ τοῦ Πνεύματος εἴρηταί τε καὶ συντέτακται, ὡς ἐν αὐτοῖς, καθὰ πρότερον εἴρηται, τὰ κινήματα τῆς ψυχῆς ἡμῶν κατανοεῖσθαι, καὶ πάντας αὐτοὺς ὡς περὶ ἡμῶν εἰρῆσθαι, καὶ εἶναι ἡμῶν αὐτοὺς ὡς ἰδίους λόγους, εἰς ἀνάμνησιν τῶν ἐν ἡμῖν κινημάτων καὶ διόρθωσιν τῆς ἡμῶν πολιτείας. Ἃ γὰρ οἱ ψάλλοντες εἰρήκασι, ταῦτα καὶ ἡμῶν δύνανται τύποι καὶ χαρακτῆρες εἶναι.

Αὕτη δὲ πάλιν τοῦ Σωτῆρός ἐστιν ἡ χάρις· ἄνθρωπος γὰρ δι' ἡμᾶς γενόμενος, τὸ μὲν σῶμα τὸ ἴδιον ὑπὲρ ἡμῶν προσήνεγκεν εἰς θάνατον, ἵνα πάντας ἀπαλλάξῃ τοῦ θανάτου·

Ἀλλ' οὐδὲ, τὰς τῶν προφητῶν τις λαμβάνων ὡς ἴδια ῥήματα, μέμψαιτό τις ἢ ἐπαινέσειε τούτοις τὰ ὅμοια πράξαντας, οἷς ἐμέμψαντο καὶ ἐπῄνεσαν ἐκεῖνοι· οὐδὲ τὸ, Ζῇ Κύριος, ᾧ παρέστην

ἐνώπιον αὐτοῦ σήμερον, μιμήσηται ἄν τις εἰπεῖν ὡς ἴδιον λόγον. Καὶ γὰρ καὶ ὁ ἐντυγχάνων ταῖς βίβλοις φανερός ἐστι μὴ ὡς ἰδίους, ἀλλὰ τῶν ἁγίων καὶ τῶν δι' αὐτῶν δηλουμένων λέγων τοὺς λόγους. Τοὺς δέ γε Ψαλμοὺς, τὸ παράδοξον, μετὰ τὰς περὶ τοῦ Σωτῆρος καὶ τῶν ἐθνῶν προφητείας ὁ λέγων τὰ ἄλλα ὡς ἴδια ῥήματα λαλῶν ἐστι, καὶ ὡς περὶ αὐτοῦ γραφέντας αὐτοὺς ἕκαστος ψάλλει, καὶ οὐχ ὡς ἑτέρου λέγοντος ἢ περὶ ἑτέρου σημαίνοντος δέχεται, καὶ διεξέρχεται· ἀλλ' ὡς αὐτὸς περὶ αὐτοῦ λαλῶν διατίθεται· καὶ οἷά ἐστι τὰ λεγόμενα, ταῦτα ὡς αὐτὸς πράξας καὶ ἐξ ἑαυτοῦ λαλῶν ἀναφέρει τῷ Θεῷ. Οὐ γὰρ ὡς τὰ τῶν πατριαρχῶν ῥήματα, καὶ Μωϋσέως, καὶ τῶν ἄλλων προφητῶν, εὐλαβηθήσεται καὶ ταῦτα· ἀλλὰ καὶ μάλιστα ὡς ἴδια καὶ περὶ ἑαυτοῦ γραφέντα θαρσεῖ λέγων ὁ ψάλλων ταῦτα. Τὸν γὰρ φυλάξαντα τὴν ἐντολὴν, καὶ παραβάντα ταύτην, τήν τε ἑκατέρου πρᾶξιν περιέχουσιν οἱ Ψαλμοί.

Καί μοι δοκεῖ τῷ ψάλλοντι γίνεσθαι τούτους ὥσπερ εἴσοπτρον, εἰς τὸ κατανοεῖν καὶ αὐτὸν ἐν αὐτοῖς καὶ τὰ τῆς ἑαυτοῦ ψυχῆς κινήματα, καὶ οὕτως αἰσθόμενον ἀπαγγέλλειν αὐτούς.[1]

LECTURE V.

NOTE A, *page* 168.

I venture to quote the note of Mr. Jennings and Mr. Lowe on this difficult verse, Psalm lxxxvii. 7 :—

'Rend. "*And all my well-springs* [of delight] *are singing aloud like instrument-players because of* [lit. in] *thee*," *i.e.* all my hopes are concentrated in thee, O Zion, and at the thought of the glorious things of which thou shalt be the centre, all my innermost feelings well forth and overflow: cf. Ps. xlv. 1, "My heart overfloweth with a good matter." This rendering of *v.* 7 we owe to the Rev. P. H. Mason. Del. contends that חוֹלְלִים, *chôl'lîm*, "instrument-players," *must* mean *dancers*, and rends. thus, "And singing as well as dancing [they say], 'all my fountains are in

[1] St. Athanas., *Ep. ad Marcellinum.*

thee,'" *i. e.* the fountains of salvation (Is. xii. 3) are in thee, O city of God. Aq. rends. ἄδοντες ὡς χοροί; and Jer. "cantores quasi in choris." But here *châlal* in the Kal appears to have the meaning which the Piel bears in 1 Kings i. 40, "to play upon an instrument" (lit. "upon a wind instrument"); cf. Gesen. The LXX. (which the Vulg. follows) seems to have mistaken *shârîm*, "singing," or "making melody," for *sârîm*, princes, and *mayânay*, "my fountains," for *mâôn*, a dwelling, and rends. (6) Κύριος διηγήσεται ἐν γραφῇ λαῶν καὶ ἀρχόντων τούτων τῶν γεγενημένων ἐν αὐτῇ· Διάψαλμα. (7) Ὡς εὐφραινομένων πάντων ἡ κατοικία ἐν σοί.'

NOTE B, *page* 177.

De Wette lays it down as a canon that there were no Liturgical Psalms before the Exile. But in Jeremiah a time is foretold when shall be heard 'the voice of joy, and the voice of gladness, the voice of the bridegroom and the voice of the bride, the voice of them that shall say, Praise the Lord of Hosts, for the Lord is good, for His mercy endureth for ever.'[1] This, compared with its parallel, shows that such Psalms were already familiar, and wont to be sung in Israel, and that it would be nearly as unreasonable to deny that sacrifices were offered before the Exile.

The following list contains the chief passages from the Psalms quoted in Jeremiah:—

Davidic.

Psalms.	*Jeremiah.*
vii. 9	xvii. 10.
xxvi. 4	xv. 17.
xxxi. 9	Lament. i. 20.
,, 10	Jer. xx. 18.
,, 13	,, xx. 10.
Ibid.	vi. 25; xx. 3; xlvi. 5; xlix. 29; Lament. ii. 2.
xxxi. 17	Jer. xvii. 18.
xxxi. 22	Lament. iii. 54.

[1] Jerem. xxxiii. 11; cf. Psalm cxxxvi. 1.

Psalms.	*Jeremiah.*
xxxv. 6	Jer. xxiii. 12.
,, 7	,, xviii. 20, 22.
xxxvi. 10	,, ii. 13; xvii. 13.
xxxix. 3	,, xx. 9.
lii. 8	,, xi. 16.
lv. 6–8	,, ix. 2.
,, 23	,, xvii. 11.
lxiv. 3	,, ix. 3.
,, 6	,, xvii. 9.
lxxxvi. 8–10	,, x. 6, 7.
cix. 14, 15	,, xviii. 23.
cxliii. 3	Lament. iii. 6.
Korahite.	
xliv. 13	Jer. xx. 8.
xlviii. 2	Lament. ii. 15.
Asaphic.	
lxxix. 4–7	Jer. x. 25.
lxxxiii. 4	,, xlviii. 2.
Anonymous.	
i. 3	Jer. xvii. 8.
ii. 3	,, v. 5.
xxxiii. 9	Lament. iii. 37.
cii. 12	,, v. 19.
cxxxv. 7	Jer. x. 13.
cxxxvi. 1	,, xxxiii. 11.

I have here made large use of the labours of Kuper, *Jeremias*, pp. 156 sqq.

NOTE C, *page* 181.

[*The following Note has been contributed by the Very Rev. John Gwynn, B.D.*]

In assigning to the Song of Solomon the place immediately before that of Hosea in the Canon, Bishop Wordsworth apparently follows the order as given by Origen (if we may trust the version of Rufinus [1]), and by St. Hilary in *Prolog. ad Pss.*; in

[1] In the Greek text of the Canon of Origen (ap. *Euseb.* H. E. vi. 25) only 21 books are named (though the number is stated to be 22), the Book of the 'Twelve Prophets' being omitted. Rufinus, in his version, inserts them between Canticles and Isaiah.

which the Twelve Minor Prophets come next after Canticles. The arrangement given by the chief Jewish authorities differs widely from this;—Hosea being placed in the second division of the Canon, the *Prophets*; while the Song is ranked in the third, among the *Kethubim*.

On the inner connection between the two Books, the Bishop writes:—

'The relation of *Marriage*, as a symbol of God's union with His people, seems to connect the prophecies of Hosea with the Song of Solomon; and the unfaithfulness of Israel to God is displayed in striking contrast to the love of the Bride in that Divine Book.' (*Note* on Hos. i. 2.)

Besides this general analogy, he notes the following particulars. (1) In both Books is shown the mission of the Church of Christ to the Jewish Church, figured as her '*mother*.' In Hosea (ii. 2), 'Plead with *your mother*, plead':—in Canticles (iii. 4), 'I held Him and would not let him go, until I had brought Him to *my mother's* house'; (viii. 2), 'I would lead Thee, and bring Thee into *my mother's* house.' (2) As the curse of spiritual barrenness on the Jewish Church is uttered by Hosea in the words (ix. 14), 'Give them a miscarrying womb and *dry breasts*': so Israel in her dwindled state, no longer 'mother,' is represented in Canticles as the 'little sister' who 'hath *no breasts*' (viii. 8). (3) The adulteress-wife of Hosea was once 'beloved of her *friend*':[1] the pure Bride of the Song addresses her Bridegroom by the same title,—'My beloved, my *friend*.' (4) Israel's restoration is promised in Hosea (ii. 15) in the Lord's words, 'I will give her her *vineyards* from thence': in like manner as, in Canticles, the '*vineyards* of En-gedi' (i. 14); and Solomon's '*vineyard* at Baal-hamon' (viii. 11), are figures of His Church. (5) And His power, the same in recalling the penitent as in confirming the faithful, is expressed in both Books by the same

[1] Hos. iii. 1 רֵעַ: Cant. v. 16 רֵעִי. A rare use of the word.

verb. 'I *drew them*[1] with the cords of a man' is God's gracious word concerning Israel, in Hosea:—'*Draw me*,'[2] in the Song, is the prayer of His Bride.

To the above coincidences of language and of thought, others may be added. For example:—

As in Hosea Israel is reminded of her early history,—'I did know thee *in the wilderness*' (xiii. 5; cf. ii. 14, ix. 10); so in Canticles the origin of the Church of Christ is recalled in the question, 'Who is this[3] that cometh *out of the wilderness*?' (iii. 6; cf. viii. 5). Again, the 'Love, strong as *Death*,' the 'Jealousy, unyielding[4] as the *Grave*,' of Canticles (viii. 6), are surely His Who in Hosea (xiii. 14) triumphantly proclaims,—'I will rescue them from the power of the *Grave*, I will redeem them from *Death*: O *Death*, I will be thy plagues, O *Grave*, I will be thy destruction.' And in general it is to be observed that the same or like natural objects and facts supply the allusions in both Books. The simile of the *vineyard* (already mentioned) is alike frequent in both (Hos. ix. 10; x. 1; xiv. 7: Cant. i. 6; vii. 12; viii. 12). In Hosea the 'east *wind*' makes the 'spring become dry' (xiii. 15);—the 'latter and former *rain*' (vi. 3), 'the *dew*' (xiv. 5), revive the soil into fertility;—and 'From Me is *thy fruit* found (xiv. 8),' is the figure under which the Lord promises His gifts. In Canticles, the 'north *wind* and the south' (iv. 16) are alike invoked to 'blow upon the garden' of the Bride; 'the *rain* is over and gone' (ii. 11–13), and we see the earth quickening into lavish beauty; the Bride 'sits down under' the Bridegroom's 'shadow,[5] and *His fruit* is sweet to her taste' (ii. 3); she calls Him to 'come into His garden and eat His pleasant *fruits*' (iv. 16). Further:—In these two Books alone is Lebanon spoken of, not merely as the great mountain, the home of the cedar, but

[1] xi. 4, אֲמָשְׁכֵם.

[2] i. 4, מְשָׁכֵנִי.

[3] The pronoun is *fem.* (זֹאת).

[4] Clearly to be understood *in bonam partem*, as the Jealousy of true Love; (the 'godly jealousy' with which the Apostle was 'jealous over' the Church of Corinth, that he might 'present her as a chaste virgin unto Christ.' 2 Cor. xi. 2.) קָשָׁה = 'tenacious' (not 'cruel,' as A. V.).

[5] Cf. Hosea xiv. 7.

as the native soil of the vine and the spice. 'His *smell* shall be *as Lebanon*,'—'the *scent* thereof *as the wine of Lebanon*,' says Hosea (xiv. 6, 7);—echoing the words of the Song (iv. 11),[1] 'The smell of thy garments is like *the smell of Lebanon*.' And in these two Books alone the comparison of the *lily* is found. 'He shall grow as the *lily*' (Hos. xiv. 5); 'I am . . . the *lily* of the valleys. As the *lily* among thorns, so is My love among the daughters' (Cant. ii. 1, 2; and *passim*). And thus, by the imagery of the breezes and the showers, the fruits, the flowers and the odours, we see the repentant adulteress of the Prophet recalled by the love, as ready now to pardon as of old to seek, into the scenes, the associations, the atmosphere,—and thus to the thoughts, the feelings, and the faith, of those early days of first love and bridal purity which find their record in the Song of Songs.

LECTURE VI.

NOTE A, *page* 203.

That such is the real force of *Adonai* is most clearly proved by the objectively Messianic Psalms. In the 2nd Psalm (*v.* 4) it is

אֲדֹנָי יִלְעַג־לָמוֹ
('ădhōnāy yīlʸăgh-lāmō)
Adonai will mock at them.

In the 45th Psalm (*v.* 11) the King who is greatly to desire the beauty of the Bride is אֲדֹנַיִךְ ('ădhōnăyīkh) 'thy Lord.' In the 110th Psalm (*v.* 1) 'Jehovah said' לַאדֹנִי (lădhōnīy) 'to My Lord.' The first chapter of the Epistle to the Hebrews applies the 97th Psalm to Christ; that Psalm speaks of Him (*v.* 5) as

אֲדוֹן כָּל־הָאָרֶץ
('ădhōn kōl-hāārĕts)
Lord of the whole earth.

On the general subject of the preparation for the Worship of

[1] Cf. *vv.* 8–10.

Christ in the Psalms, the following passage has an important bearing:—

'What is the distinguishing character of Hebrew literature, which separates it by so broad a line of demarcation from that of every ancient people? Undoubtedly the sentiment of *erotic devotion* which pervades it. Their poets never represent the Deity as an impassive principle; a mere organising intellect, removed at infinite distance from human hopes and fears. He is for them a Being of like passions with themselves, requiring heart for heart; and capable of inspiring affection, because capable of feeling and returning it. Awful, indeed, are the thunders of His utterance, and the clouds that surround His dwelling-place; very terrible is the vengeance He executes on the nations that forget Him; but to His chosen people, and especially to the men "after His own heart," whom He anoints from the midst of them, His "still, small voice" speaks in sympathy and lovingkindness. Every Hebrew, while his breast glowed with patriotic enthusiasm at those promises, which he shared as one of the favoured race, had a yet deeper source of emotion, from which gushed perpetually the aspirations of prayer and thanksgiving. He might consider himself alone in the presence of his God; the single being to whom a great revelation had been made, and over whose head "an exceeding weight of glory" was suspended. His personal welfare was infinitely concerned with every event that had taken place in the miraculous order of Providence. For him the rocks of Horeb had trembled, and the waters of the Red Sea were parted in their course. The word given on Sinai with such solemn pomp of ministration, was given to his own individual soul, and brought him into immediate communion with his Creator. That awful Being could never be put away from him. He was about his path, and about his feet, and knew all his thoughts long before. Yet this tremendous, enclosing Presence, was a presence of love. It was a manifold, everlasting manifestation of one deep feeling—a desire for human affection. Such

a belief, while it enlisted even pride and self-interest on the side of piety, had a direct tendency to excite the best passions of our nature. Love is not long asked in vain from generous dispositions. A Being, never absent, but standing beside the life of each man with ever-watchful tenderness, and recognised, though invisible, in every blessing that befel them from youth to age, became naturally the object of their warmest affections. Their belief in Him could not exist without producing, as a necessary effect, that profound impression of passionate individual attachment, which, in the Hebrew authors, always mingles with, and vivifies their faith in, the Invisible. All the books in the Old Testament are breathed upon by this breath of life. Especially is it to be found in that beautiful collection, entitled the Psalms of David, which remains, after some thousand years, perhaps the most perfect form in which the religious sentiment of man has been embodied.

'But what is true of Judaism is yet more true of Christianity, "*matre pulchrâ filia pulchrior.*" In addition to all the characters of Hebrew Monotheism, there exists in the doctrine of the Cross a peculiar and inexhaustible treasure for the affectionate feelings. The idea of the Θεάνθρωπος (God-Man), the God whose goings forth have been from everlasting, yet visible to men for their redemption as an earthly temporal creature, living, acting and suffering among themselves, then (which is yet more important) transferring to the unseen place of His spiritual agency the same humanity He wore on earth, so that the lapse of generations can in no way affect the conception of His identity; this is the most powerful thought that ever addressed itself to a human imagination. It is the *ποῦ στῶ* which alone was wanting to move the world. Here was solved at once the great problem which so long had distressed the teachers of mankind: how to make virtue the object of passion, and to secure at once the warmest enthusiasm in the heart with the clearest perception of right and wrong in the understanding. The character of the blessed Founder of

our faith became an abstract of morality to determine the judgment, while at the same time it remained personal and liable to love. The written Word and established Church prevented a degeneration into ungoverned mysticism, but the predominant principle of vital religion always remained that of self-sacrifice to the Saviour. Not only the higher divisions of moral duties, but the simple, primary impulses of benevolence, were subordinated to this new absorbing passion. The world was loved "in Christ alone." The brethren were members of His mystical body. All the other bonds that had fastened down the Spirit of the Universe to our narrow round of earth were as nothing in comparison to this golden chain of suffering and self-sacrifice, which at once riveted the heart of man to One who, like himself, was acquainted with grief. Pain is the deepest thing we have in our nature, and union through pain has always seemed more holy and more real than any other.'[1]

NOTE B, *page* 205.

The view to which I here advert has found an interesting, if extreme, expositor, in the course of the present year (1876). I refer to he *Epopée Christologique. Psaumes d'après les Poëtes Français, annotés et distribués en xxii Chants par le P. Champon, S. J., Professeur d'Écriture Sainte en Orient.* I extract the Prologue and the Argument of the 'Chant Troisième' from Psalm xviii to xxiii. [xix. to xxiv.] :—

'Vers la seconde moitié du XVIII^e^ siècle, on soutenait en Sorbonne la thèse suivante: Il n'existe dans les Livres des Psaumes aucun ordre: ni ordre de temps et de composition, ni ordre de matière et de sujet; vainement les anciens Pères y cherchaient quelque chose de semblable: "Nullus in Psalmorum collectione quærendus est ordo, sive materiarum, sive temporum. Frustra igitur in Psalmorum hodierna dispositione materiarum ordinem quærebant sancti Hilarius, Augustinus," &c.

'Le Livre des Psaumes serait donc un recueil fait au hasard

[1] Arthur Hallam, *Remains*, pp. 275–278.

du temps et de la main : nulle unité d'idée générale, point de sujet principal, aucun plan suivi. Les pièces elles-mêmes ne seraient le plus souvent qu'une mosaïque irrégulière de pensées, de sentiments, de figures, de mots, sans liaison suffisante et nécessaire à toute œuvre d'art. Quelques Psaumes, une dizaine environ, doivent être interprétés à la lettre de Jésus-Christ, mais en quelques versets seulement ; tous se rapporteraient aux mille et une circonstances et accidents de la vie des psalmistes et du peuple d'Israël.

'Cette théorie d'un disciple de dom Calmet était acceptée alors comme indéniable, et de nos jours encore elle constitue un principe dans l'exégèse vulgaire.

'Affirmer qu'il se trouve dans le Livre des Psaumes, non point un ordre chronologique et de composition, ce que les Pères et les anciens Glossateurs n'ont jamais prétendu, mais un ordre de matières, mais une unité de sujet principal et d'action, une action qui se déroule et marche d'après les lois constantes et harmonieuses de toute œuvre d'art, semble une exagération mystique, un théorème brillant peut-être, mais veuf de vérité, une théorie fantaisiste, et tout à fait en dehors du réel et même du vraisemblable.

'Cependant nous ne craignons pas de nous insurger, en plein soleil, contre cette opinion, et de la combattre de toutes nos forces, non sans espérance de la victoire.

'Puisque, d'après nos adversaires eux-mêmes, les Pères et les Glossateurs cherchaient dans les Psaumes un ordre de matières et de sujet, ils croyaient donc à cet ordre. Oui, ils y croyaient, et ils l'ont trouvé.

'Pour eux le sujet constant, le héros de ce divin poëme, c'est le Christ, le Christ tout entier, dit saint Augustin, sa personne adorable et son épouse, la sainte Église. Pour eux, il y a unité d'action dans les 150 hymnes de cette épopée christologique : c'est la victoire du Christ et de l'Église sur l'enfer et le monde, sur le vice et l'erreur, et l'ascension triomphante dans les splendeurs du

ciel de tous les enfants de Dieu : action à la fois divine et humaine, que l'Église a résumée dans ces quatre vers :

Mors et vita duello
Conflixere mirando :
Dux vitæ mortuus
Regnat vivus.

'Les Pères et les Glossateurs voient cette grande et divine action, cette action vraiment épique, se dérouler et progresser dans une magnifique et harmonieuse unité. Elle commence le jour où le Sauveur Jésus a levé son étendard dans le monde ; elle se continue par toutes les paroles et toutes les actions, tous les combats et tous les triomphes du Héros-Dieu et de la sainte Église ; elle s'achève dans les *alleluia* et les splendeurs des cieux, où retentissent les derniers chants du divin poëte.

'Pour comprendre cette grande thèse, il faut laisser derrière soi les exégètes modernes, remonter au-delà de la Renaissance, cette époque aux trop nombreuses *diminutions de vérités*, entrer dans l'école des Glossateurs du moyen-âge et des SS. Pères.

'Or, dans le premier volume de cette œuvre, il nous a été facile de prouver par les attestations de l'Écriture, des anciens et de la divine liturgie, par l'analyse littéraire elle-même, c'est-à-dire par tous les témoins *qui rendent témoignage à la vérité*, que le nom d'*Épopée* donné au Livre des Psaumes est légitime. Inutile de refaire cette démonstration ; cependant il est bon de la mentionner ici pour ceux de nos lecteurs qui n'auraient pas le premier volume.

'Puisque le Livre des Psaumes renferme tout ce qui constitue la plus grande et la plus merveilleuse des œuvres poétiques, c'est-à-dire :

'1° Sublimité du Héros ;

'2° Unité d'action générale ;

'3° Progression harmonieuse, régulier développement de cette action ;

'4° Beauté et grandiosité de la forme ;

'Le Livre des Psaumes est une véritable *Épopée*.

'On n'élève plus d'objection contre la suréminente poésie de David. Les anciens n'avaient aucun doute sur l'unité de Héros et d'action en son divin poëme; se demanderait-on encore si la *matière* ou le *sujet* chanté par le psalmiste est vraiment épique?

'Un mot de réponse, une affirmation, résultant de l'étude générale sur cette question de premier ordre.

'Toute œuvre épique doit-elle être faite à grands coups d'épée, et ne retentir que d'aventures bruyantes? Dans le ciel profond et immense de l'*Idée*, dans les combats du bien et du mal, de la vérité et de l'erreur, dans les vastes et mystérieuses régions de l'âme, il ne se joue donc aucun drame, ne se verse pas une goutte de sang ou de larmes, il n'y a donc rien d'assez émouvant, d'assez beau, d'assez grandiose pour donner à la lyre ses accents les plus sublimes et ses plus magnifiques harmonies? Dès lors, le livre de David n'est pas une épopée; ni la *Divine Comédie* de Dante, ni le *Paradis Perdu* de Milton, ni la *Messiade* de Klopstock, &c.

'Toute œuvre épique doit-elle être composée selon la formule de *l'Iliade* et de *l'Enéide*?—A ce compte, le Livre des Psaumes ne mérite pas ce nom glorieux; mais il faudra le refuser de même aux *Poëmes Ossianiques*, aux *Niebelungen*, au *Mahâbhârata*, à la *Chanson de Roland*, &c. Et M. Léon Gautier a vainement écrit son livre sur les *Épopées françaises* du moyen-âge.

'Mais il est impossible de refuser à tous ces chefs-d'œuvre la qualité, la forme et le nom *épiques*; comment donc et pourquoi le refuser au chef-d'œuvre du *khinnor* de Sion, à cette épopée vraiment divine, laquelle, au témoignage d'un récent traducteur des Psaumes, domine les épopées humaines de toute la hauteur du ciel au-dessus de la terre? (*V.* RENDU, *Nouv. trad. des Ps.* Bruxelles, 1867.)—*Prologue*, pp. vi–ix.

'Après sa grande victoire décrite au chant second, le Héros-Dieu commence a promulguer sa *Loi*. Cette loi est comme le soleil du firmament de la vérité; les cieux en resplendissent et la chantent; le jour l'explique au jour et la nuit; elle est l'axe

et la base du monde ; l'humanité lui doit toute sa lumière et tout son bonheur.—*Ps.* xviii.

'Mais un nouveau combat se prépare, le plus grand de tous et le plus décisif ; le poëte se recueille et prie, et plein de confiance il prédit la victoire.—*Ps.* xix.-xx.

'Le combat du Calvaire : jamais plus effrayant n'a été le péril, ni les souffrances plus extrêmes ; jamais aussi de plus belle victoire, ni de plus magnifiques résultats.—*Ps.* xxi.

'L'agneau de Dieu a été immolé ; mais le voilà plein de vie et de gloire, autour de lui se rangent les brebis fidèles. Il les mène sur le bord des eaux de la consolation et dans les pâturages de la vie.—*Ps.* xxii.

'Le même jour, le premier jour de la semaine, le Héros-Dieu fait son entrée solennelle dans sa capitale, aux applaudissements du ciel et de la terre. Il est le Roi de gloire, *Rex gloriæ*,—le Seigneur fort et puissant, *Dominus fortis et potens*,—l'Elohi des Tzébaoth, *Dominus exercituum*.—*Ps.* xxiii.

'Les quatre Psaumes suivants redisent avec de plus amples détails la même victoire et le même triomphe ; le dernier décrit l'anathème et la fuite honteuse des vaincus.'—*Argument*, pp. 45, 46.

NOTE C, *page* 217.

In speaking of the Psalms as poetry, there are three general divisions under which some remarks should be made : (i.) Upon the nature of the *metre* in which they are cast ; (ii.) Upon the use of *parallelism* in their exposition ; and (iii.) Upon *translations* from them into English.

(i.)

Are there *metres* in Scripture—especially in the Psalms ?

Philo and Josephus have answered the question in the affirmative ; while others have replied that, as far as the form is concerned, these compositions are not strictly verse, but are called so loosely, as being grand or pathetic beyond the usual level of

prose, and easily capable of being fitted to chants. On the other hand, Josephus speaks of hexameters in Job,[1] and St. Jerome of trimeter and tetrameter Iambics. What the meaning of this is, is stated by R. Azarias, to whose hints Lowth was so deeply indebted. 'It is undeniable,' says Azarias, 'that there are fixed measures and harmonised proportions in the sacred canticles. But it is also certain that these do not consist in a defined number of *motions* (i.e. *syllables*); or of feet, perfect and imperfect, as in more modern poetry. They consist in the number of *things*, and of *parts of those things*, i.e. of the subject, predicate, and copula, in each sentence and proposition, or in each verse. Thus, there is a form of verse consisting of two measures, or parts of a proposition, to which, if a second be added, there are *four* constituent parts or measures. There is another form of verse which consists of three measures, to which if another verse be added, there are six measures or parts. For instance, in Exod. xv. 6:—

יְמִינְךָ יְהוָה

("Thy right hand, O God,")

is one verse, consisting of two terms:—

נֶאְדָּרִי בַכֹּחַ

("is become glorious in power,")

is a similar verse; and these joined make up four, i.e., a tetrameter.' Azarias gives other instances of verses which he calls tetrameter, or hexameter, because they consist of four or six *parts* respectively, to which he gives the name of terms.[2]

There can be no doubt that, under the tuition of his Hebrew teachers, Jerome goes considerably beyond this careful position. To Hebrew poetry he assigns a prosody, however partially and

[1] ἐν ἑξαμέτρῳ τόνῳ συντίθησιν. *Antiqq.*, lib. ii. 16.

[2] R. Azarias, *Meor Anaim*, Part III. cap. 60, ap. Joann. Buxtorf (filium), in *Mantissa Dissert.* ad fin. libri *Cozri*. Cf. also *Patrum Benedictin. Prolegg. in Divinam S. Hieron. Bibliothecam* IV., iv.

almost capriciously regulative. 'What,' he asks, 'can be more musical than the Psalter?' and he asserts that we may find in it the rapidity of the Iambic, the consonances of the Alcaic, and the swell of the Sapphic.[1] In one of his Epistles he discusses the point apparently with some inconsistency.[2] In the Preface to the Book of Job, he discriminates the prose from the poetical portion. The latter, he says, are sometimes hexameters, running on with dactyls and spondees; but on account of the peculiar genius of the language, other syllables are frequently introduced, not consisting of the same number of syllables, but of the same *times*. Sometimes the verse breaks into a soft and tinkling rhythm, confined by no ascertainable metrical restraints. It might be well if later writers, before speaking contemptuously of the venerable Father, whose Latinity (to use his own expressive language), 'rusted and creaked' from perpetual study and thought in Hebrew, were to imitate the modesty with which he spoke of these speculations. 'Pardon me, reader, on account of the difficulty of the subject. We can look at it only through windows, obliquely cut, reticulated, and perpetually closed.' Unquestionably, Jerome had at least read Pindar, Horace, and Virgil, and knew how Iambics, Alcaics, and Sapphics, looked and sounded. The learned Hebrews with whom he conversed and studied were nearer than we are to the living pronunciation of their language. He knew what he said when he spoke of some sort of heroic, elegiac, and lyric measure in Scripture. He certainly did not mean that they were constructed according to that most artistic and delicate of instruments, classical Prosody, but that they had certain analogies and distant resemblances.[3]

[1] 'Denique quid Psalterio canorius, quod in morem nostri Flacci et Pindari Græci, nunc Iambo currit, nunc Alcaico personat, nunc Sapphico tumet, nunc semipede ingreditur?' — S. Hieron. *Præfat. in Chronicon. Eusch.*

[2] Epist. XXX., *Ad Paulam.*

[3] 'Habes et in Lamentationibus quatuor Alphabeta, e quibus duo prima *quasi* Sapphico metro scripta sunt.' *Epist. Ad Paulam.* On the force of the *quasi* see the argument of the Benedictine editor, *Prolegg. in Div. S. Hieron. Bibl.*, IV. v. sqq.

(ii.)

The *fundamental law* of Hebrew poetry is, however, *Parallelism.*

The impression made upon criticism, and indeed upon general literature, by the discovery (for such, in a sense, it was), of Lowth, can never pass away. The 'general thinness'[1] of which a most competent judge has complained in those famous *Prælectiones*, perhaps tended to secure their popularity and acceptance.[2] They were drawn in bold and general outline, without the cumbrousness and hesitation of accumulated instances and carefully noted exceptions. The Latin, sometimes sententious, sometimes coloured and picturesque, always pointed and perspicuous, dispenses the reader from painful attention, and flatters him by the appearance of perpetual discovery. But he neither (1) attempted to investigate profoundly the essential principles of parallelism, as based upon the laws of the human mind; nor (2) indicated its bearing (*a*) upon doctrinal interpretation, or (*b*) upon the structure of very much of the New Testament.

(1) It is, no doubt, perfectly true that the character of Hebrew poetry was profoundly influenced by religion. And in the alternate chorus[3] frequently referred to in the Old Testament, we

[1] Bishop Jebb, *Correspondence with A. Knox*, ii. p. 408.

[2] The effects of that volume may be seen in the almost passionate panegyrics of Lowth's editor, Michaelis.—A man of very different mind writes in 1802, 'No one can do full justice to the Sacred Volume, until he has read that exquisite work. I do not mean to say that you would find materials in it. I rather think not. . . But you would, on perusing it, see the Scriptures of the O. T. in so new and so elevated a point of view, that you would be able to speak of them with a spirit and animation which nothing short of the rich light which he throws on them could, I think, raise in the mind. . . A more beautiful work, or more useful aid for understanding Scripture, never, I conceive, in any other instance, came from a human pen. I never met anything more interesting, or more truly entertaining; nor can I believe that it was wholly *sine numine*.'—Mr. Alexander Knox to Bishop Jebb, *Correspondence*, i. pp. 40, 41.

Nearly twenty years after, the Bishop of Limerick, in his *Sacred Literature*, applied Bishop Lowth's parallels—in some instances with singular success—to the New Testament.

[3] Exod. xv. 20, 21; 1 Sam. xviii. 7; Ezra iii. 11; Isaiah vi. 3; Psalm

can see a cause at work which would give a special suitability to distichs of parallel verses. But parallelism was not a merely metrical, or a purely religious form, of poetry, however providentially fitted for the world-wide acceptance of the Psalter.

On the form of Egyptian sacred poetry M. de Vogüé remarks ('Chez les Pharaons,' *Revue des Deux-Mondes*, January 15, 1877):—

'Here I wish to state the capital fact which strikes me with regard to all Egyptian literature that has come down to us: I mean its intimate relationship in style with the productions of the Hebraic caste. Take a chapter of Egyptian Ritual, or some posterior works, the Hymn to the Nile (XIIth dynasty), the poem of Pentaden, one of the numerous odes to the glory of Thouthmes, or of Rameses; you will easily perceive the identity of form, of diction, of rhythm, of images, which exists between these compositions and the Jewish Psalms. The versification has the same movements, the metaphors the same expression, the thought the same obscurity. Such and such verses of a Psalm seem literal translations of an Egyptian hymn. If we consider the lengthened abode of Israel in the valley of the Nile, the education of its chiefs in the schools of Memphis or Thebes, and the complete initiation of Moses, whom Strabo calls an Egyptian priest;—if we reflect that his Exodus coincided with the most brilliant period of Pharaonic civilisation, which had long been in full possession of its own literature—it is impossible not to look to it in part for the origin of the great works of the Jews, and for the mould of the form which Semitic inspiration preserved to a much later date. Moreover, we do no wrong to the majesty of the Psalmist, or to the grace of the Canticle, by seeking for their models in the venerable tombs of that old Egypt, which we have shown so far to have been the first teacher of humanity in all sciences.'

cxxxvi. . . In Ps. cxlvii. 7, עֱנוּ ('*answer ye*') is used as = *sing*.—See Gesen., *Lexic.*, s. v. עָנָה.

I need not add that this conjecture, if confirmed by the strongest evidence, need not distress any believer in the divinity of the Psalter.[1]

But it is not only in Oriental poetry that parallelism is employed. We love to hang over a beautiful or impressive thought; to smile or sigh over it, once and again, before we dismiss it. It is sometimes soothing, interesting, elevating, to take a thought essentially the same, to enlarge it with additional circumstances, to colour it with fresh tints, to modify it if we have been too vehement, or to set it alight if the wheels of the imagination have caught fire. It has been said that 'the prosody of Greece supplies an artistic round, a fair coronal of words felicitously interlaced; but that in the East the rows of pearls are not twined in crowns, but simply suspended each by the other's side.'[2] This is only partially true—and the greatest poets have known how to use the 'principle of theme and variation.'[3]

[1] On a remarkable quotation, where, in a single fragment of a hieroglyphical inscription, four instances of synthetic and one of antithetic parallelism are given, see Brugsch, *Grammaire Hiéroglyphique*, p. 94; and Canon Cook's remarks, *Speaker's Bible*, vol. iv. *Appendix* to *Introduction to the Psalms*.

[2] Herder, *Spirit of Hebrew Poetry*, Pt. I. Dial. i.

[3] So it has been ingeniously called by the lately deceasd writer of a book whose history is strangely tragic. Mr. Henry appears to have been totally unacquainted with the principle of parallelism in Hebrew poetry, whose essential features he describes with much animation in Virgil and Pope. His instances are:—

1.

His ego nec metas rerum, nec tempora pono:

2.

Imperium sine fine dedi.—(Virgil, *Æneid.* i. 278.)

1. Nos patriæ fines et dulcia linquimus arva;

2. Nos patriam fugimus.—*Eclog.* i. 4.

Cf. *Æneid.* i. 31; ix. 98; xii. 10–31.

1.

Hope springs immortal in the human breast;

2.

Man never is, but always to be blest.

—(Pope, *Essay on Man*, Ep. i. 95, 96.)

—*Æneidæa*, by James Henry, vol. i. pp. 745–750.

It is probable that most interesting illustrations of the Psalms might be derived from the κοντάρια of the Greek Church, lately made accessible by Cardinal Pitra. Their religious use; their occasionally dramatic or quasi-dramatic form; their sacred harmonies; their simple musical accompaniment; their laxity of quantity and measure, are full of suggestions.

(2), (*a*) In reading Bishop Lowth's *Prælectio* xix, '*Poesin propheticam esse sententiosam*,' it will be well to compare throughout Michaelis, *Epimetron ad Præl.* xix, '*De usu parallelismi Hebræorum hermeneutico.*' That Michaelis' tone of exposition is low and unspiritual, I deeply feel. Yet I cannot help thinking that the *doctrinal* use of parallelism suggested by him has not been fully drawn out by succeeding critics.[1] Let me cite a single specimen from Michaelis.

נַפְשׁוֹ בְּטוּב תָּלִין
וְזַרְעוֹ יִירַשׁ אָרֶץ
Psalm xxv. 13.

Now, for the soul to 'dwell' or 'pass the night' at ease, embathed in an atmosphere of good, is a vague and uncertain expression, if we neglect the poetical parallelism. It may mean to *sleep securely*, or to overcome perils like those of *darkness*, or to be steeped in good even in the hour of *death*, and blessed in the grave. This last interpretation Michaelis prefers, '*solo parallelismo hemistichiorum ductus.*' For, that which follows about 'his seed inheriting the land,' unquestionably belongs to the benefits which God bestows upon His people *after death*, embracing the children with the same love which He had bestowed on their fathers. 'But these benefits—which show how great God's favour was to those who have departed this life, and raise the hope that those are yet living and have a lasting sense of satisfaction, to whom God is so gracious that He deals well with their children for their sakes—I find are often conjoined with future felicity.'[2]

One favourite sneer against 'the utter incapacity' of the author of the Epistle to the Hebrews, on account of his adopt-

[1] The merely *interpretative* use of parallelism is adverted to, and illustrated in Davies' Translation of Gesenius' *Grammar*, Note, On Characteristics of Hebrew Poetry, with special reference to Ps. lxxvi. 3, Job v. 15.

[2] Michaelis appends the interesting remark, that the same verb appears in Psalm xlix. 12 (בְּלִין). But, in that Psalm, *lodging*, *dwelling*, the *night through*, signifies death; *at the morning* (לַבֹּקֶר) signifies resurrection. Read *vv.* 12, 14 together.

ing and arguing from 'a blunder of the LXX.' (Psalm xl. 6, 7; cf. Hebrews x. 5 sqq.), is disposed of by simply arranging the lines in parallels.

1.

זֶבַח···לֹא חָפַצְתָּ

2.

אָזְנַיִם כָּרִיתָ לִי

3.

עוֹלָה···לֹא שָׁאָלְתָּ

4.

אָז אָמַרְתִּי הִנֵּה־בָאתִי

1.

Θυσίαν καὶ προσφορὰν οὐκ ἠθέλησας,

2.

σῶμα δὲ κατηρτίσω μοι.

3.

ὁλοκαυτώματα . . . οὐκ ᾔτησας·

4.

τότε εἶπον, Ἰδοὺ ἥκω.

1.

Sacrifice . . . Thou didst not desire,

2.

Mine ears hast Thou opened.

3.

Burnt offering . . . hast Thou not required:

4.

Then said I, Lo, I come.

Here we have a quatrain in which the 'thought-rhyme' is between lines 1 and 3, 2 and 4. The substantial inner meaning

of the pairs of lines is the same. But line 4 speaks unmistakeably of *obedience*; therefore line 2 must also speak of it. Thus we have in Hebrew the idiom of 'digging the ears,' to express making and enabling to be obedient; and in Greek we have an idiom (probably Alexandrine), not without allusion to the slave as a σῶμα, to indicate the means by which Messiah was made and enabled to be obedient.[1]

(*b*) The application of Bishop Lowth's principle of parallelism to the structure of the New Testament does not seem to occur in his Lectures. By Bishop Jebb it has generally been thought to have been pushed too far. Yet St. John's Epistles more especially, certainly abound with instances of a form of parallelism, not distinctly mentioned by Lowth, the climactic parallel, and that *cum accessione*. Indeed, this is almost St. John's leading peculiarity. The eagle of God may wheel round his favourite thoughts; but there is progress, advance in zigzags, and not the mere monotonous rotation, and ceaseless tautology, with which the expression of Hebrew thought is charged. Thus:—

A. 1.

τὰς ἐντολὰς αὐτοῦ μὴ τηρῶν κ.τ.λ.

2.

ὃς δ' ἂν τηρῇ αὐτοῦ τὸν λόγον κ.τ.λ.

B. 1.

ἔγνωκα αὐτόν.

2.

ἐν αὐτῷ ἐσμεν.

3.

ἐν αὐτῷ μένειν.

(1 St. John ii. 4, 5, 6.)

[1] Herder happily says, 'There are some obscure passages which we can only divine by the aid of parallelism. It is like the voice of a friend who, from the depth of a thick forest, cries to us, "Here you are! here are houses!"'—Herder, *ut supra*.

To '*observe His commandments*' (*v.* 4) as isolated precepts is much; to '*observe His word*' (*v.* 5) as one great whole, is more. To '*be in Him*' (*v.* 5), is more than 'to *have knowledge of Him*' (*v.* 4), while 'to *abide in Him*' (*v.* 6), is more again than '*to be in Him.*' But perhaps the most beautiful instance in the Epistle occurs a few verses further on :—

C.

1.
ἐν τῇ σκοτίᾳ ἐστίν,

2.
ἐν τῇ σκοτίᾳ περιπατεῖ.

3.
οὐκ οἶδε ποῦ ὑπάγει.

4.
ἡ σκοτία ἐτύφλωσεν τοὺς ὀφθαλμοὺς αὐτοῦ.

(1 St. John ii. 11.)

The advance here gives a solemn eloquence to the sentence. The sinner's inward condition 'is in darkness,' his outward life 'walketh in darkness.' He has lost his point of orientation, 'he knoweth not whither he goeth,' to what unsurmised guilt and punishment, how far from Christ. Something follows worse than darkness around, above, within—'the darkness has, once for all, blinded his eyes'—he has lost the very faculty of seeing. For other instances of the *parallelismus cum accessione*, and *climacticus*, see i. 6, 7; ii. 9, 10; 13, 14; 20, 27; 27, 28; v. 18, 19.

(iii.)

Upon *translating* the Psalms.

A most eloquent, but forgotten writer, has beautifully compared the characteristics of Arabic and Hebrew poetry. 'Arabian poetry is like a woman coloured with paint, and loaded with jewelry—in whose garb and ornament there is much of the splendid and glittering, even to the prejudice of native beauty.

But the objects thus displayed are not all of equal value, some being imitation paste, others evidently borrowed, and giving an air of poverty to luxury itself. But Hebrew poetry, like a Heavenly Muse, walks in a vest starred with gems. Here is the explanation of the fact, which all must have observed, who have read even a Latin translation of any Arabic poems, and which proves the superiority of the Hebrew singers, viz., that Arabic compositions are intolerable, unless they be given in a metrical version, or at best in a prose rendering, in which the obscurity or ineptitude of the original is omitted or toned down. But Hebrew poetry is so fair, that all its majesty and beauty does not evaporate even in the dullest versions, while yet the best even of metrical translations are far from reaching its native excellence.'[1]

Eminent scholars have gone even further than this in relation to prose translations of the Psalms. 'As the rhythm of Hebrew poetry,' says M. Rénan, 'consists only in the symmetrical cutting of the metres of the phrase, I have always thought the true way to translate Hebrew poetry was to preserve the parallelism which our processes of versification—founded upon rhyme, quantity, and inexorably counted syllables—completely disfigure.'[2]

A grave and religious writer makes excellent use of this fact:—

'On the whole, therefore, it will appear that Bishop Lowth's definition of this species of parallelism, ought to be corrected; and that the name also, should, at least, not be at variance with the thing. The term, progressive parallelism, would apply, in all cases where there is a climax in the sense; but it may be preferable to use a term that will include other varieties: the anti-climax occasionally occurs, and with powerful effect; sometimes there is an ascent from species to genus, for the purpose of generalisation; sometimes a descent from genus to species, for

[1] Seb. Fulc. Joa. Ravinus. *De poëseos Hebraicæ præstantiâ.* See quotations in Michaelis's edition of Lowth's *Prælectiones*, pp. 427–440.

[2] *Livre de Job*, par Ernest Rénan, *Préface*, p. xi.

the purpose of particularisation: with these, and other varieties in view, if I might suggest a name, it should be, the Cognate Parallelism; in all such cases, there is close relationship, though by no means absolute identity.

"This is no mere disquisition about words: if things were not intimately concerned, it should assuredly be spared. But it is no trifling object, to rescue the language of Scripture from the imputation of gross tautology; an imputation which could not be repelled, if the Sacred Volume were admitted to abound in consecutive pairs of lines, altogether synonymous. Another, and not less important consideration, however, yet remains. It is my firm persuasion, that one great object of this prevalent duality of members, accompanied by a distinction, and commonly either a progress or antithesis, in the sense of terms, clauses, and periods, is to make inexhaustible provision for marking, with the nicest philosophical precision, the moral differences and relations of things. The Antithetic Parallelism seems to mark the broad and palpable distinctions between truth and falsehood, between good and evil: the Cognate Parallelism discharges the more difficult, and more critical function, of discriminating between different degrees and shades, of truth and good on the one hand, of falsehood and of evil on the other. And it is probable, that full justice will not be done to the language, either of the Old Testament, or of the New, till interpreters, qualified in all respects, and gifted, alike, with sagaciousness, and sobriety of mind, shall accurately investigate these nice distinctions.

'Classical poetry is the poetry of one language and of one people; the words are, I will not say chosen (though this be sometimes the case), but arranged, with a view, not primarily to the sense, but to the sound; in literal translation, therefore, especially, if the order of the words be preserved, not only the melody is lost, but the sense is irreparably injured. Hebrew poetry, on the contrary, is universal poetry; the poetry of all

languages and of all peoples: the collocation of the words (whatever may have been the sound, for of that we are quite ignorant) is, primarily, directed to secure the best possible announcement and discrimination of the sense; let, therefore, a translator only be literal, and so far as the genius of his language will admit, let him preserve the original order of the words, and he will infallibly put the reader of his version in possession of all, or nearly all, that the Hebrew text can give to the best Hebrew scholar of the present day. Now had there been originally metre in this poetry, the case, it is presumed, could hardly have been such; somewhat must have been sacrificed to the importunities of metrical necessity; the sense could not have invariably predominated over the sound; and the poetry could not have been, as it unquestionably and emphatically is, a poetry, not of words or of sounds, but of things. Let not this last assertion, however, be misinterpreted. I would be understood merely to assert, that sounds and words, in subordination to sound, do not, in Hebrew, as in classical poetry, enter into the essence of the thing: but it is happily undeniable, that the words of the poetical Scriptures are exquisitely fitted to convey the sense; and it is highly probable that, in the lifetime of the language, the sounds were sufficiently harmonious: when I say sufficiently harmonious, I mean, so harmonious as to render the poetry grateful to the ear in recitation, and suitable to musical accompaniment; for which purposes the cadence of well-modulated prose would fully answer: a fact which will not be controverted by any person, with a moderately good ear, that has ever heard a chapter of Isaiah skilfully read from our Authorised translation; that has ever listened to one of Kent's Anthems well performed, or to a song from the Messiah of Handel.'[1]

All this, as I have indicated in the Text of these Lectures, adds to the contexture of marvellous adaptation and coincidences which gather round the Psalms, and adds a sanction of a peculiar

[1] Bishop Jebb, *Correspondence with Mr. A. Knox*, vol. iii., pp. 383, 389.

character to the Church's mode of using the Psalter. For the Psalms, containing the expression and exposition of *thought*, and their *rhythmical* and *metrical* properties being secondary and unobtrusive, they can be transfused into other languages without losing much of their native power and beauty.

Still there are two elements in the Psalms—their poetry and their theology; their words, which address the poetry latent in all refined and cultivated natures, and their words, which express the feelings and aspirations of those who kneel in the closet or sing in the sanctuary. A prose, rich, stately, harmonious, pathetic, will ever be the only true and adequate ecclesiastical representative of the Psalter. But metrical versions and paraphrases may have their use. Some of them may find their way into churches. But their true function is rather to serve as a poetical microscope—to show the infinite grace, power, or delicacy, of minute touches—to act as a concentration of scattered rays of beauty, as a vivid exposition for persons capable of appreciating such—to take some divine flowers from the *hortus siccus* of lexicographers and commentators, and let us see them for a moment steeped in sunshine and suffused with colour. One such version the English Church possesses, but too little estimates, in the Psalter of John Keble.[1]

[1] It is difficult for anyone who has not gone through the Hebrew Psalms with Keble's version by his side, even to conceive the conscientious study and thought which have been bestowed upon it.

אֶעֱרֹךְ־לָךְ Psalm v. 3.

'I set my heart | In order and array.'

אֵין אֱלֹהִים כָּל־מְזִמּוֹתָיו Psalm x. 4.

'"There is no God" is all his thought.'—Keble.

'"Non est Deus" complexus est cogitationum suarum.'—Rosenmüller.

עוֹלָתְךָ יְדַשְּׁנֶה Psalm xx. 3.

'Accept it' [Kimchi connects it with דֶּשֶׁן ashes] = 'turn it to ashes by fire.'

'In His remembrance ever pure
Bid every gift of thine endure,
His *fire upon thine altar dart*.'
—Keble.

נִדְגֹּל Psalm xx. 5. The idea of 'shining,' 'being bright,' is ascribed to this root by Muntingh, and others. See Gesen. *Lexic.* s. v.

'*Our banners to the light we raise*.'
—Keble.

נֶעֱלָמִים Psalm xxvi. 4.

'*Haters of the light*.'—Keble.

אַל־תֹּאסֵף...נַפְשִׁי Psalm xxvi. 9.

'O *glean not up* my soul among
The scorners of Thy way,

This note may fitly conclude with two of Mr. Keble's utterances upon the Psalms, worthy of much study.

On the subject of sacred poetry, he derives this lesson from the Psalter.

'Such writers' (such as cannot be simple on great subjects) 'do not sufficiently trust to the command which the simple expression of their feelings would obtain over their readers. They think it must be relieved with something of more variety and imagery, to which they work themselves up with laborious, and therefore necessarily unsuccessful, efforts. The model for correcting their error is to be found in the Inspired Volume. We can, in general, be but incompetent judges of this, because we have been used to it from our boyhood. But let us suppose a person, whose ideas of poetry were entirely gathered from modern compositions, taking up the Psalms for the first time. Among many other remarkable differences, he would surely be impressed with the sacred writers' total carelessness about originality, and what is technically called *effect*. He would say, "This is something better than merely attractive poetry; it is absolute and Divine truth." The same remark ought to be suggested by all sacred hymns; and it is, indeed, greatly to be lamented, that such writers as we have just mentioned should have ever lost sight of it—should have had so little confidence

My life amid the murderous throng,
In Thy great harvest day.'—Keble.

לַחֲזוֹת...לְבַקֵּר Psalm xxvii. 4.

And with *the eyes of all my heart*,
Devoutly there to *view*,
The glorious beauty of the Lord,
And *search* His temple *through*.
—Keble.

צָפְנְךָ Psalm xxxi. 19.

'O plenteous is Thy *treasured love*.'
—Keble.

מִרְכְּסֵי Psalm xxxi. 20.

'Conjuratorum catervæ' = conspiracies, רָכַס from an Arabic root, to 'knit or bind.'

'dark and *writhed ways*.'—Keble.

בְּשֹׂרַתִּי צֶדֶק Psalm xl. 10.

'Thy righteousness aloud,
Good tidings of great joy, I tell.'
—Keble.

מָוֶת יִרְעֵם Psalm xlix. 14.

'Death *is their shepherd* now.'
—Keble.

See the whole of the wonderful translation, *vv.* 13 to 20; and Psalm lxxiii. 21–27.

These are but a few instances out of very many; but they are such as fill one with confidence in a guide so true and thorough.

in the power of simplicity, and have condescended so largely to the laborious refinement of the profane muse.'

He observes again that the feelings which the writer of sacred poetry expresses 'should appear to be specimens of his general tone of thought, not sudden bursts and mere flashes of goodness.

'Some, perhaps, may object to this, as a dull and languid strain of sentiment. But before we yield to their censures we would inquire of them what style they consider, themselves, as most appropriate to similar subjects in a kindred art. If grave, simple, sustained melodies—if tones of deep, but subdued, emotion are what our minds naturally suggest to us upon the mention of sacred *music*—why should there not be something analogous, a kind of plain chant, in sacred *poetry* also? fervent, yet sober; awful, but engaging; neither wild and passionate, nor light and airy; but such as we may with submission presume to be the most acceptable offering in its kind, as being indeed the truest expression of the best state of the affections. To many, perhaps to most, men, a tone of more violent emotion may sound at first more attractive. But before we *indulge* such a preference, we should do well to consider, whether it is quite agreeable to that spirit which alone can make us worthy readers of sacred poetry. Ἔνθεον ἡ ποίησις, it is true: there must be rapture and inspiration, but these will naturally differ in their character as the powers do from whom they proceed. The worshippers of Baal may be rude and frantic in their cries and gestures; but the true Prophet, speaking to or of the true God, is all dignity and calmness.'

Again; on such translations as aim at making the Psalms more evangelical and spiritual than they were framed by their Divine author, the following thoughtful sentences should be studied.

'It may be right here to say one word of that which will perhaps be felt by some as a disappointment; that the mystical

and evangelical meaning of the Psalms is not so much brought out as it might have been. It seemed the more dutiful and correct, and therefore in the end surely the more edifying, way, to represent in this respect also as nearly as possible the tenor of the Hebrew Verity: to observe the rule, which He who spake by the Prophets has (if it may be said) appointed for Himself in all His communications to mankind; to disclose, rather than exhibit, His dealings and His will; to keep Himself, to the generality, under a veil of reserve, through which the eyes of men might see just so much and so clearly, as they were purged by faith and purity and obedience. Considering the Psalms especially as Divine *poems*, this surely is a quality which we should expect to find in them: a certain combination of reserve with openness being of the very essence of poetry: and the Psalms being apparently ordained to leaven the poetry of the whole world, as the history of the Old Testament to be "the Sun of all other histories." Not to dwell on the obvious result, that by trying to bring out the spiritual meaning, we do to a certain degree limit it, in such a manner as would make a translation unfaithful, though it may be allowed perhaps in a commentary. For instance; it is a known ancient rule of interpretation, "You will hardly find a word in the Psalms but it is spoken in the name of Christ and the Church, either both jointly, or one of the two singly: and if of the Church, then of each one amongst us." It cannot then be right to translate a passage, which, for aught we know, may be capable of the double interpretation, so as to confine it to the single one; and yet this is what we should be often doing, were we to express more fully the prophetical allusions to our Lord, under the notion of spiritualising them. "*I laid me down and slept, and rose up again, for the Lord sustained me;*" is doubtless an allusion to our Saviour's death and resurrection: but were a translator to *express* that allusion, he would exclude what is surely intended also; the hint, that each Christian's daily lying down and rising up is a token, or, as the

ancient Church would denominate it, "a sacrament," of the same death and resurrection, and also of our own.' [1]

LECTURE VII.

Note A, *page* 253.

From the version of the Psalms by Marot, I extract the following very useful and complete table. The copy before me belonged to a Huguenot gentleman who escaped to Ireland at the Revocation of the Edict of Nantes.

TABLE DE L'USAGE DES PSAUMES.

Actions de grâce pour—
convalescence, Ps. 30.
délivrance et merveilles générales, Ps. 66, 78, 81, 85, 105, 106, 107, 114, 126, 129, 135
particulières, Ps. 31, 34, 40, 116, 118
diverses grâces envers l'Église, Ps. 36, 37, 65, 84, 89, 92, 103, 111
le fidèle, Ps. 23, 138
le roi, l'état, Ps. 21
rémission des péchés, Ps. 32, 103
victoires, Ps. 9, 18, 60, 68, 76, 108, 124, 144, 149

Descriptions de la bénédiction promise aux personnes pieuses et charitables, Ps. 37, 41, 112, 128
de la calomnie et de la médisance, Ps. 10, 50, 52, 64, 109, 120, 140
du citoyen des cieux, Ps. 15, 24
de la confiance du fidèle dans les dangers, Ps. 3, 11, 27, 29, 44, 46, 56, 91, 115, 118, 121, 125, 138
dans la mort, Ps. 23, 49
en tout temps, Ps. 62, 112
de la crainte et du service de Dieu, Ps. 2, 4, 32, 34, 50, 95, 99, 100
du devoir—
des juges et des magistrats, Ps. 82
des ministres du Seigneur, Ps. 134, 135
des princes et des grands, Ps. 2, 4, 75, 101
de l'Église à l'égard de son établissement, et de sa fermeté, Ps. 122, 125, 132
de son excellence et de sa renommée, Ps. 48, 87
de sa félicité sous le règne du Messie, Ps. 45, 72, 132

[1] Preface to Oxford Psalter, pp. xi., xii.

TABLE DE L'USAGE DES PSAUMES—*continued.*

de son union avec Jésus-Christ, Ps. 45.
entre ses membres, Ps. 133
de l'entrée de l'Arche, Ps. 24, 47, 68
de l'excellence de la loi, Ps. 12, 19, 111, 119
de la félicité de l'homme, Ps. 1, 32, 65, 73, 84, 112, 119, 128, 144
de l'humilité et de la mortification du fidèle, Ps. 131
de l'hypocrisie, Ps. 5, 10, 12, 28, 35, 41, 50, 55, 62, 120
des idoles, Ps. 115, 135
de l'impiété, Ps. 10, 14, 36, 53
de l'ingratitude et de la rebellion des Israélites, Ps. 78, 81, 106
du jugement de Dieu, Ps. 50
des juges iniques, Ps. 58, 94
de la misère et de la vanité de la vie humaine, Ps. 39, 90, 144
de la mortalité, Ps. 91
de la nécessité du secours de la bénédiction de Dieu dans nos entreprises, Ps. 127
de la repentance, Ps. 51
des souffrances de l'Église en tous âges, Ps. 129
d'une tempête, Ps. 18, 20, 77
de la vanité des biens et des avantages du siècle, Ps. 37, 49, 62, 73
Imprécations prophétiques contre les ennemis et les persécuteurs de l'Église, Ps. 13, 17, 28, 35, 40, 52, 55, 58, 59, 69, 70, 71, 83, 94, 109, 115, 137, 140, 141, 143
Louange de Dieu—
pour l'alliance de sa grâce avec son Église, Ps. 89, 111
pour l'avènement du Redempteur, Ps. 8, 96, 97, 98, 118
pour l'entrée de l'Arche, Ps. 24, 47, 68
pour la majesté et les vertus, Ps. 93, 95, 96, 97, 117, 139, 145, 150
pour les œuvres de la Création et de la Providence, Ps. 8, 19, 33, 36, 65, 75, 100, 104, 107, 111, 113, 136, 145, 146, 147, 148, 150
Prédictions des jugements de Dieu vers les impies et les méchants, Ps. 1, 2, 5, 6, 7, 9, 11, 14, 21, 34, 37, 45, 49, 53, 54, 57, 62, 63, 73, 75, 92, 94, 112, 125, 129

PRIÈRES PARTICULIÈRES DU FIDÈLE.

Prières générales de l'Église pour la conservation et la prospérité en tout temps, Ps. 28, 36, 67, 122
pour la consolation dans les insultes de ses ennemis, Ps. 123
pour la délivrance, lorsqu'elle

PRIÈRES PARTICULIÈRES DU FIDÈLE—*continued.*

est persécutée, Ps. 10, 12, 44, 74, 79, 80, 85, 89, 102, 115, 137
pour la gloire de son Roi, ou de l'État, Ps. 20, 21, 72
pour les ministres, Ps. 132, 134
pour sa victoire dans les combats, Ps. 60, 83, 108
particulières du fidèle—
affligé extraordinairement, Ps. 77, 88
calomnié, Ps. 5, 7, 120
éloigné de la maison de Dieu, Ps. 42, 43, 84, 120
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malade, Ps. 6, 38, 39, 41
pécheur pour obtenir la rémission de ses péchés, Ps. 6, 19, 25, 38, 39, 40, 51, 103, 143
persécuté, Ps. 4, 7, 17, 25, 26, 28, 31, 39, 40, 63, 64, 86, 140, 144
roi ou prince qui demande à Dieu sa grâce et sa protection, Ps. 61
scandalisé de la prospérité des méchants, Ps. 37, 39, 73
trahi par les faux amis, Ps. 41, 54, 55
vieux et affligé, Ps. 71
zélé pour la connaissance et pour la crainte de Dieu, Ps. 51, 119, 143
Prophéties de Jésus-Christ à l'égard de son ascension, Ps. 24, 47, 68
de son avènement et de son règne, Ps. 2, 72, 96, 97, 98, 110, 118, 132
de son humilité, de sa gloire, Ps. 8, 16, 22, 69
de son sacerdoce, Ps. 110
de son sacrifice, Ps. 40, 65
de sa séance à la dextre de Dieu, Ps. 110
de son union avec l'Église, Ps. 45
de Judas—
traître, Ps. 41
puni, Ps. 109
de la vocation des Gentils, Ps. 87, 117
Vœux du fidèle, Ps. 4, 14, 19, 27, 50, 53, 56, 66, 76, 116, 119 137

LECTURE VIII.

NOTE A, *page* 280.

I am sorry to touch any discordant note of contradiction or controversy. But I may not shrink from referring to one verse of the 27th Psalm. The present motto of our University is from

the first verse, *Dominus illuminatio mea.* It has been said by one of note that Oxford, in the development of her intellectual life, is sadly untrue to a glorious motto, given to her by the Church of Rome in ages when that Church was predominant. I do not enter upon the truth or falsehood of the main allegation. I do not ask whether Oxford has been true to the spirit of Bacon's noble prayer, that 'human things may not prejudice such as are Divine; neither that from the unlocking of the gates of sense, and the kindling of a greater natural light, any thing of incredulity, or intellectual night may arise in our minds towards divine mysteries.' I only observe that in the atmosphere of a Church, where history is ignored or falsified, the sense of historical truth seems to have evaporated. The representatives of infallible power are too sublime to be accurate. The fact is, that 'Dominus illuminatio mea' first appears as the motto of Oxford after the Restoration of Charles II. 'No device, of whatever kind, appears on any of the known Oxford books executed during the fifteenth century. We are not aware of any one earlier than that which is here exhibited in a woodcut as our first specimen; which is found in a work by Walter Burley, of the date of 1517. It is an engraving on wood, representing the University arms in a shield supported by two angels; but instead of our present motto, "Dominus illuminatio mea," *which was introduced after the Restoration of Charles II.*, we here read "Veritas liberabit, Bonitas regnabit." Our second specimen, taken from books of the seventeenth century, presents a device somewhat different, in which the two angels appear above and two fiends below, with the appropriate motto on the open book of seven seals, "Sapientiæ et Felicitatis:" a motto which appears in books printed by Joseph Barnes, 1585–1617, and which was used till about the time of the Restoration.' Ingram, *Memorials of Oxford*, vol. iii. p. 15.

It seems that the three mottoes of the University appear in combination in an escutcheon representing the arms of the University

in the east window of the Bodleian. The substance of this note I owe to the kindness of my honoured friend, the Rev. C. P. Golightly, M.A., of Oriel College—as well as an illustration which struck many of the hearers of these Lectures at the close of Lecture II.

NOTE B, *page* 289.

I have not quoted in these Lectures the magnificent encomiums upon the Psalms of S. Basil and Hooker. I may be pardoned for citing a passage scarcely less remarkable.

'Quid in his Psalmis non invenies, quod faciat ad utilitatem et ædificationem, ad consolationem humani generis, sexus, ætatis? Dominus Deus noster per David servum suum confecit potionem, quæ dulcis esset gustu per cantationem et efficax ad curanda vulnera peccatorum per suam virtutem. Suaviter enim Psalmus auditur cum canitur, penetrat animum cum delectat; facile Psalmi memoria retinentur, si frequenter psallantur, et quod legis austeritas ab hominibus extorquere non poterat, hi per dulcedinem cantionis excludunt. Nam quidquid Prophetæ, quidquid Evangelia ipsa præcipiunt, in his carminibus suavi meditantium dulcedine continetur. Deus ostenditur ut timeatur, simulacra ridentur, justitia ingeritur, iniquitas prohibetur, misericordia laudatur, incredulitas abdicatur, veritas requiritur, mendacia damnantur, dolus accusatur, innocentia collaudatur, superbia dejicitur, humilitas sublimatur, pœnitentia prædicatur, pax sequenda depromitur, contra inimicos protectio postulatur, vindicta promittitur, spes certa nutritur, et quod his est omnibus excellentius, in Psalmis Christi sacramenta cantantur: nam et generatio ejus exprimitur, et rejectio plebis impiæ, et gentium hæreditas nominatur: virtutes Domini cantantur, passio veneranda depingitur, resurrectio gloriosa demonstratur, sedes quoque ad dexteram mirabiliter depingitur. Deinde igneus Domini adventus manifestatur, terribile de vivis et mortuis judicium panditur. Quid plura?—S. Nicet. Episc., *De Psalmod. Bono, Tract.* in *Spicilegio* L. d'Achery, Par. 1723.

SUPPLEMENT.

[*See* APPENDIX, *Note C.* (iii.), *on* LECTURE VI., *at page* 351.]

I venture to append tentative translations of three Psalms, which are especially distinguished for poetical beauty. These renderings aim altogether at the object of *poetical* interpretation, apart from the spiritual and theological side of the pieces of which they are such imperfect exponents. An attempt has been made to give some notion, with such materials as our language possesses, of the *poetical effect* which the three pre-eminently *metrical* books [1] of the Old Testament may have had for Hebrew ears. And for this purpose, in two of these translations, a loose and flexible measure has been chosen, not without something of the flow and cadence of verse, but liberal in its allowance, and scarcely hampered by any rule, but the subtle requirements of the ear.[2] The parallelism is by no means uniformly preserved in these attempts.

PSALM XCIII.

(1.) 1.

The Lord is crowned![3]
With splendour robed around,
Robed with strength His Majesty is found.

[1] Psalms (תהלים), Job (איוב), and Proverbs (משלי), are called by the mnemonic word תא"ם, or אמ"ת. The accentuation of these books is peculiar, and different from that of the other xxi. books. It is distinguished by the name of 'Metrical' (that is, poetical), accentuation. See S. Baer, *Thorath Emeth*; also his *Rudimenta Accentuationis Metricæ*, prefixed to his learned and beautiful Masoretic Text of the Psalms. Lips. 1861.

[2] 'Si quid in re admodum obscura dicendum est, confitemur nobis arridere illam opinionem, quæ etiam Judæorum doctrina et nostræ ætatis interpretibus quam maxime probatur: *sacram poesin Hebræorum justi quidem metri vinculis destitutam fuisse, attamen liberiori aliquo rhythmo, sive numero, ut vocant, poetico eandem contineri existimant.*'—Dank. *Hist. Rev. Div.*, iii. 285. In a part of the 68th Psalm I have, however, ventured to accentuate the richness and colouring of the original by recourse to rhyme.

[3] Allusion to the form of proclamation at the beginning of a new reign. 2 Sam. xv. 10; 1 Kings i. 11–13.

2.

So the world may rest—it will not move, I trow,
Stayed upon the Throne that rests in the eternal Now,—
From the ancient days, everlasting Thou!

3.

Lifted up the floods, O Lord! in anger,
Lifted up the floods the voice they have.
Yea, the floods will yet lift up a stranger,
More unearthly music with their wave.
Grand majestic voices of the manifold
Waters! tumbling breakers of the sea!
Grander, more majestic, on those old
Eternal heights,[1] the Lord, than even ye.

4.

Thy laws are made steadfast for ever,
The beauty of Holiness sits on Thy shrine,
O Lord! through the stretch of the days that are Thine.

[There seems to be in this Psalm a very distinguishable variety of metrical structure. The opening, grave and brief, is in strong short lines.

יְהוָה מָלָךְ
גֵּאוּת לָבֵשׁ[2]

y'hōvāh mālākh
gēūth lābhēsh

The third stanza appears to be pervaded by an unmistakable cadence.

nās'ū n'hārōth y'hōvāh
nās'ū n'hārōth kōlām
yĭsū n'hārōth dŏkyām

[1] Grandes fluctus maris
Grandis in excelso Dominus.
—S. Hieron.

[2] The *oleveyored* accent on this word denotes the close of the hemistich.

mĭkkōlōth măyĭm răbbīym
ăddīyrīym mĭshb'rēy-yām
ăddīyr bămmārōm y'hōvāh.

The last stanza has a light-winged anapæstic run:

yēdhōthĕykhā
nĕĕmnū m'ōdh
l'bhēyth'khā nā'ăvāh-kōdhĕsh
y'hōvāh l'ōrĕkh yāmīym.]

(2.) PSALM LXVIII.

I.

Rise up, Lord,
And let thine enemies be scattered,
And let them that hate Thee flee before Thee!
As the dispersion of smoke-drift,
Thou wilt disperse them abroad;
As the wax in its weakness melts off
From before the face of the fire;
So our foes—the unrighteous—shall perish
From before the Face of our God,
But the just shall exult and be glad.

II.

Chant ye to God!
Sing Psalms of praise to His Name!
The awful Rider extol ye,
Who rides on the raven-black clouds,[1]
By His changeless immutable Name

[1] בָּעֲרָבוֹת, *v.* 4. This rendering seems to me not only more poetical than 'riding *across the deserts*,' but philologically preferable— עֲרָבָה = a dark cloud, from עָרַב to be dark, grow towards evening, whence עֵרֶב (yōrēbh), cf. *corv*-us, *rab*-e, *rav*-en, *rook*, Sansk. *kurawa*. 'Sic veteres unanimi consensu, quibus refragati sunt neoterici, *campestria* s. *deserta* intelligenda rati, in quibus equitare Deus nusquam dicitur. LXX. τῷ ἐπιβεβηκότι ἐπὶ δυσμῶν (auf Sonnenuntergängen).' Fuerst, *Concord. Hebraic.*, p. 860.

Of JAH—and exalt ye before Him.
—A Father of orphans bereavëd;
A Judge that gives sentence of good
To the silent life of the widow,
Is God in His holy abode.
—God maketh the lonely ones
To sit in a home of their own;
He bringeth the fetter'd ones forth,
To places happy and free:
Only the rebels must dwell
In a land blanched white by the sun.[1]

III.

1.

God! when Thou wentest forth before Thy people,
Proceeding on Thy stately march
Across the desert steppes,
Trembled the earth and quaked:
Yea—the heavens dropped before the Face of God,
—This Sinai's self before the Face of God,
The God of Israel.
The free aspersions of a rain of gifts
Priestlike Thou wavedst to and fro,[2] O God!
Thy heritage, forlorn and sick at heart
Thou didst establish. So in that lone land
The armies of Thy chosen dwelt long years.
Thou with Thy goodness for the needy ones
Didst so establish, God!

2.

Suddenly His signal gives the Lord.
Those who tell, in every coast,

[1] צָחִיחָה *v.* 6, derived from צָחַח to glow, to be white and shining with the sun's heat.

[2] גֶּשֶׁם נְדָבוֹת תָּנִיף (gĕshĕm n'dhābhōth tānīyph), *v.* 10.

Tidings of great joy, and high
Annunciation of good things,
Multiply, a countless host—
Of women, full of glorious boast; [1]
Kings of armies fly—they fly
Like the birds with fluttered wings.
She who kept the house that day
For her lord, at war away,
Shares the spoils of victory.
—Ha! ye warriors, once so bold,
Ye lie down by the cattle-fold;
And ye see in your homes beside ye a sheen,
Like the wings of a dove in the sunshine glint,
That are covered o'er with a silver tint;
Her feathers all lit with a manifold
Vibration and shooting of yellow gold,
That passes, the woof of the plumes between,
To a colour of strange and paling green.[2]
—When, from many a field of war,
Kings the Almighty scatters far,
Through our dark estate of woe
As o'er Salmon's forest line,
Night-black where the shadows are,
Shows that silver gleam divine—

[1] הַמְבַשְּׂרוֹת צָבָא רָב (hăm'bhăs-s'rōth tsābhā rābh), *v.* 11. 'Dominus fecit, ut vox audiretur feminarum, læta nunciantium magno numero.'—Rosenm.

[2] בְּיִרְקְרַק חָרוּץ *v.* 13, ἐν χλωρότητι χρυσίου, LXX.: 'in virore auri' (al. 'gemmæ'). S. Hieron. יְרַקְרַק (y'răkrăk) is connected with יָרַק יָרְקוֹן, and signifies *yellowing green*, as of corn [for the colour, compare χρυσόπρασος, a precious stone of a *golden green* colour: 'Chrysoprasius . . . porri succum referens sed declinans in aurum.' Plin. *Nat. Hist.* xxxvii. 36. ('Mixto colore auri cum viridi = prême d'émeraude.' Note, Edit. Brotier)]. חָרוּץ the poetic word for gold, from its yellow splendour, is from the disused verb חָרַץ to glitter, with a vibratory and varying play of colours. Taking away the prepositional prefix (חרץ) we find the root to be Indo-germanic: Sanscr. *rûsh*, Pers. *rûsh*-en; Gr. χ-ρυσ. Fuerst, *Conc. Heb.*, p. 438.

Comes a sudden intense glow,
Like the gleam of new-fallen snow.[1]

3.

Mountain of God! Mountain of Bashan!
Mountain of summits! Mountain of Bashan!
Why watch ye, with a scowl[2] upon your foreheads,
Ye mountains, with your summits arching grand?
Here the mountain which our God hath chosen,
For a habitation in the land,
Yea—to dwell there while the ages stand!
Chariots of our God are twice ten thousand,
Thousands told again and yet again:
And the Lord's Great Presence is among them
Here in Sion, as in Sinai then.

[1] *v.* 14. The interpretation of the comparison with which this division of the strophe closes, must be guided by two considerations: (1) The poem *is* not a strain of war (see strophe II.). And the references to bleaching bones, or corpses whitening on the plain, industriously collected from Homer and Virgil, down to the description of the Battle of Aughrim,* are out of place. (2) The extreme brevity of the description (תַּשְׁלִג) is most favourable to the simple fact of snow being contemplated. (3) The brightness, coolness, and beauty of snow, are always used in Scripture as types of joy and refreshment. 'It *shines* as *snow in darkness*.'—Kimchi (quoted by Gesenius, *Lexic.* s. v.).

[2] 'Hanc esse verbi רָצַד, hoc tantummodo loco exstantis, significationem, observarunt jam doctiores Rabbinorum.'—Rosenm. in *v.* 16. Mr. Perowne's treatment of the whole passage seems to me to be one of the most admirable in his learned work, *The Psalms*, vol. i. pp. 507–509.

[* 'The aspect of a battle-field, immediately after the slaughter, is probably much the same all the world over, and in all times. And the words in which Macaulay describes the scene of the battle of Aghrim, occur to me as appropriate to such a ghastly illustration. "One who was there," he says, "tells us that, from the top of the hill on which the Celtic camp had been pitched, he saw the country, to the distance of near four miles, *white with the naked bodies of the slain.* The plain looked, he said, like an immense pasture covered by flocks of sheep." This aspect of whiteness, occasioned by the naked condition of the slain, must have been a more constant feature of a recent battle-field amongst people who wore little clothing at any time, and were likely to cast that little away in a headlong flight.' '*Exsurgat Deus.*' *Comm. on the 68th Psalm*, by Mr. Burgess, p. 14.]

Thou hast gone up on high,
Thou hast captive led captivity,
Thou hast received gifts for men;
Yea—for rebels, who allegiance owed,
That the Lord God may have meet abode.

IV.

Bless'd be the Lord,
Day after day!
Whoever loads us with sorrow,
God is our Saviour for aye.[1]
This God is to us the God
Of Salvation—and of Him the Lord
Out of death are manifold issues:
Surely He will bruise
The very head of His foes,
And the hairy scalp of such an one
As walketh on still in his sin.
Saith the Lord, 'I will bring thee from Bashan;
I will bring thee again
From the dark, voiceful, depths of the sea;
That thou thy footsteps mayst dash,
Red-wetshod,[2] in blood of the foe,
And the tongue of thy dogs in the same.'

V.

They are seen—Thy goings, O God!—
Thy goings, my God and my King!
In the place which is holy to Thee.
First, went the song-men in front,
Behind, those who strook the strings,
In the midst the choir of the maidens,

[1] v. 19, 'Qu'on nous opprime, Dieu est notre aide.' Reuss; so also Gesenius, s. v. עמס.

[2] תִּמְחָא, (tĭmchăts) v. 23; מָחַץ in this place seems to be transposed from חָמַץ 'to make of a blood-red colour.'—Kimchi, ap. Fuer *Conc. Hebr.*, s. v.

'Who skill the tabrets to beat.
In the full assemblies, O bless ye,
God the Lord, ye souls
That well forth in living waves,
From Israel's fountain-head!
Benjamin's tribe is there;
Small, but his chief at his head.[1]
The Princes of Judah are there,
With their goodly company;
The Princes of Zebulun,
And the Princes of Naphtali.

VI.

Thy God assureth thee strength,
Strengthen, O God! Thy decree,
The things Thou workest for us,
Because of Thy Palace, which hangs
Dominant over[2] Jerusalem.
So shall kings bring presents to Thee!
Rebuke the thronging mass
Of the men who hold the lance—[3]
The swarming horde of the bisons,
The young steers among the herds
That are nations of mighty men—
Till they move themselves restlessly forward,
With tribute of silver bars.[4]
He has scattered the hordes of nations
Whose will is the onset of war.

[1] *v.* 27, Of Benjamin the Psalmist simply says, צָעִיר רֹדֵם.

[2] עַל *v.* 29, τὸν ναόν σου τὸν ἐπάνω τῆς Ἱερουσαλήμ.—Symm. 'Quod imminet Hierosolymis.' Schnurrer.

[3] חַיַּת קָנֶה (such is the true reading of the Masoretic text: see Baer's *Liber Ps. Hebraicus*, p. 55), *v.* 30; חַיַּת is constr. of חַיָּה, one of whose significations is, 'a mass of men collected,' one meaning of חָנָה being 'to collect.' The word is so used in this very Psalm, *v.* 10. קָנֶה = 'reed-lance.'

[4] *v.* 30, Reuss gives a different and striking translation: 'Tout ce qui se met en mouvement pour des pièces d'argent.'

—Nobles [1] shall come out of Egypt,
And Cush—his hands in haste
Shall yet be uplifted to God.

VII.

Sing ye to God,
Earth's kingdoms!—sing Psalms to the Lord!
To Him who rides forth
On the heaven of heavens eterne.
Behold! He gives forth His voice,
And that a voice of strength.
Ascribe ye strength to God,
His loftiness is over Israel,
His strength abides above.
Where the thin clouds fleck the sky.
Terrible art Thou, O God!
From Thy sanctuaries—Israel's God!—
Giving strength and strong defences
To the nation. Blessed be God!

When we consider the bold metaphors, the magnificent prosopopœias, and the rare words which occur in this grand Ode, with their antique cast, we are naturally surprised at the tastelessness which brings it down to a period after the Captivity. To ascribe the Mosaic writings to Ezra, or these superb productions of antiquity to comparatively modern versifiers, is surely a *tour de force*, which savours of the frigid and tasteless audacity of P. Hardouin! Struck by the noble features of the Psalm, Ewald admits that the form in which they appear is recent, but the separate pieces very ancient. The passages themselves are splendid gems, *inimitabilia mendacio vitri*, but they are taken at random, and clasped by some inferior workman. The Christian interpretation supplies the true principle of cohesion.

[1] חַשְׁמַנִּים (chăshmănnîym). Maccabees, came from this passage. The name *Hasmonean*, adopted by the

Let me briefly explain the point of view from which it appears to me that this dark and sublime Psalm is to be understood.

The author in it—possibly upon the removal of the Ark to Mount Sion—takes two silver threads of association, which are interlaced with the texture of the Psalm. One is the thought of the '*passages of God* from mountain to mountain, from victory to victory.'[1] The other is the celebration of the various *sanctuaries* of God. So we have Mount Sinai made God's habitation, Basan itself in a sense consecrated to Him, Sion preferred before all others, another more august and heavenly sanctuary, with its hosts of angels. All these are comprised in the 36th verse: 'Terrible art Thou, O God! out of Thy *sanctuaries*.'[2]

On this ground-work the poet elevates a strain, whose highest notes celebrate God's greatest and most victorious passage—the Saviour's going up to the Mount of Ascension, and His entrance into the holiest and most august sanctuary. The poem is not a 'lyric of battle' so much as a strain for Temple solemnities.

The division into seven strophes is marked with considerable distinctness. The *first*,[3] taking its start from the old strain of the Desert, speaks of the power of God over all His enemies and those of His people.

The *second* strophe[4] proves most distinctly that war is not uppermost in the singer's mind. 'God dealt very *motherly* with me,' was the simple and touching saying of one in sorrow. In such a spirit God's benefits are here spoken of.

In the *third* strophe, by a process of thought very common with the Hebrew Seers and Psalmists, the poet turns to the Sacred history of his race. The Past of the Church bears the Future in its womb; its essential principles recur again under a varied investiture of circumstances. Three historical pictures are boldly painted, the object of which is to provide the living

[1] Herder, *Spirit of Hebrew Poetry*, Pt. II. ch. 3.

[2] מִמִּקְדָּשֶׁיךָ (mĭmmĭkdāshĕykhā). See Michaelis' edition of Lowth, *De S. P. Hebr., Epimetron ad Prœl.* xxvii.

[3] *vv.* 1, 2, 3.

[4] *vv.* 4, 5, 6.

Church, out of the records of the dead Church, *sustenance*, *victory*, and *protecting presence*.

1. The *first* subdivision[1] is a pledge to the Church of *sustenance*. It speaks of the free largesses shaken out in showers by God—of the Church's sustenance in the wilderness.

2. The *second* subdivision[2] is the pledge of the Church's victory. Broken and obscure as some distichs appear to be, the passage is one of the most animated, picturesque, and richly coloured in Hebrew poetry. The writer describes the conquest of Canaan with astonishing rapidity. One messenger of victory after another brings in glorious tidings. The song of Deborah and Barak supplies some of the colours (Judges v. 30). At the close comes the peacefulness of Israel, in quiet possession after the conquest. The Israelites' couch beside the cattle-stalls, engrossed with the least toilsome occupations of agriculture. The women—clad in the vestments, the reward of their husbands' valour, or their own opulent industry—remind a poetical eye of the dove, whose wings reflect the sunlight, silver and gold shooting into pale metallic green. The Church's victory is a gleam of light upon her stormy and darkened course, like the gleam of snow above the black forests of Salmon.

3. The *third* subdivision[3] represents 'the last act of the sacred *epopœia* of Israel,'[4] and assures the Church of God's favour and presence. Sinai is, as it were, transferred to Sion. Two magnificent *prosopopœias* are introduced. The gigantic mountain of Bashan, Hermon and its snow-clad heights—themselves in the natural sense *God's* mountains for grandeur and glory—are asked why they scowl at the humbler hills which stand round about Jerusalem. Then the Lord, surrounded by the heavenly host, occupies Sion on His way to the heavenly places.

The *fourth* strophe[5] draws a consolatory lesson of the future conquests and restoration of the Church.

[1] *vv.* 7, 8, 9, 10.
[2] *vv.* 11, 12, 13, 14.
[3] *vv.* 15, 16, 17, 18.
[4] Reuss. p. 235.
[5] *vv.* 19, 20, 21, 22, 23.

The *fifth* strophe[1] exhibits to us the 'presence of God,'[2] no longer from mountain to mountain, but in the services of His Church. The peaceful ritual is drawn with a loving hand. The people are gathered in the Temple: the representatives of the tribes are there.

The *sixth* strophe[3] turns to the peaceful conquests of the Faith, and shows us princely and warlike forms prostrate before God.[4]

The *seventh* strophe[5] 'rounds off this beautiful poetry with a doxology, at once simple and energetic.'[6] The words next to those which close the Psalm are an abridgment of one of its leading ideas: 'Thou art terrible out of Thy holy places.'

So much for the Psalm merely as *Poetry*. Looked upon as a strain of the *Sanctuary*, destined to pass into the Christian Church, it is full of meaning, latent, indeed, but in accordance with principles which pervade the Christian significance of the Psalter. It brings before us, with unsurpassed fulness and directness, the Fatherly Love of God (*vv.* 4–6). It celebrates God's care and sustenance of His Church, the exuberant shower of graces and blessings which He shakes out upon her in her pilgrimage through the wilderness of earth (*vv.* 7–10). It gives us a strain of surpassing beauty to describe the glories of the Pentecostal and Primitive Church—a strain which, perhaps, may find a yet more ample fulfilment (*vv.* 11–14). It leads us from victory to victory, from mountain to mountain, until our thoughts rest upon the Mount of the Ascension—the source of the Church's gifts (*vv.* 15–18). The whole concludes with a magnificent picture of the Kingdom of Messiah.

[1] *vv.* 24, 25, 26, 27.

[2] *v.* 24, הֲלִיכוֹתֶיךָ אֱלֹהִים
'Thy walkings, O God.'

[3] *vv.* 28, 29, 30, 31.
'There was a glorious Church in *Egypt*, when St. Athanasius was Bishop. The *Ethiopian* treasurer was converted at Jerusalem.'—Arndt.

[4] 'Contemplate the present immense extension of the empire of which Christ is King. The dark Ethiopians, the monarchs of Tarshish, the distant isles, the deserts, recognise and adore Him.'—*Epopée Christologique: Psaumes d'après les Poëtes Français.* Par le P. Champon, p. 182.

[5] *vv.* 32, 33, 34, 35.

[6] Reuss.

Psalm CIV.[1]

'Alleluia de la Nature au Christ victorieux.'—P. Champon.

I.

Bless the Lord, O my soul!
O Lord, my God!
Very great hast Thou been.
Splendour and majesty
Thou hast put on as a robe,
Thou hast arrayed Thee with light
For Thy lucent vesture of wear,
Outspreading the heavens on heavens,
As the tremulous veil of a curtain.[2]
—He who archeth and layeth the beams
Of his lofty chamber of Presence
On the floor of the waters above.
—Who setteth the clouds
Thick-encompassing, dense,
For the battle-car of His march.
—Who walketh on wings of the wind,
Who maketh His angels
As swift as the sweep of the storm-winds,
As strong as the flame of the fire.[3]

[1] 'This beautiful Psalm is at once felt to be a poetical imitation of the 1st chapter of Genesis. But the writer does not propose to give a bare recital of facts. He wishes to found upon them the praise of the Creator. As Moses divides the work of God into *six days*, the poet traces *six pictures*. The *first* corresponds to the First Day's work. God made the Light. But the poet speaks, not of the physical creation of the light, but of light considered as a symbol of the Divine Majesty.'—Reuss, *in loc.*

[2] כְּיְרִיעָה (kăy'rīyʕāh) *v.* 2, from יָרַע 'to wave and flutter.'

[3] *v.* 4, 'Facis ut angeli, ministri Tui, habeant velocitatem spirituum (ventorum) et efficaciam ignis urentis, atque ita sint velut quidam venti spirituales in discurrendo et veluti quidam ignes Divini in operando.' Bellarm. *in loc.*, following S. Thom. Aq. in Hebr. cap. i., and Theodoret. So the Chaldee Paraphrast, 'Qui facit nuncios Suos velocos sicut ventum; ministros Suos fortes sicut ignem flammantem.'

II.

Thou hast built up the marvellous building
Of earth on foundations that shall not
Be shaken for ever and aye:
Thou didst mantle it once with the deep,
Sheer up o'er the hills stood the waters,
—They recoil'd because Thou didst chide them.
From the crashing voice of Thy thunder
They trembled and hasted away;
Ascended the mountains,
Descended the valleys,
To the place Thou hadst founded for them:
The line of their border Thou settest
Which their proud waves must never pass o'er;
Must never return in their anger,
To mantle the wide earth again.

III.

Thou sendest in freedom away
The bright springs into the river;
In the glens, the mountains between,
They walk for ever and aye.[1]
They give drink to each beast of the field;
The wild asses quench the fierce fire
Of the thirst that is on them therein.
Beside them the fowl of the heaven
Abide; and out from among
The Apriling green of the branches[2]
They give earth the gift of a voice.
From Thy lofty chamber of Presence

[1] יְחַלֵּכוּן (y'hăllēkhūn), *v.* 10, 'they will *walk*.'

[2] מִבֵּין עֳפָאִים (mĭbbēyn y'ŏphō-īym) *v.* 12,— עֳפִי *leafage*, from a root עָפָה to be luxuriantly covered with leaves and flowers (Aram. עָבָא, Arab. עפי. Cf. *April*. See Fuerst, *Concord. Hebr.*, p. 852).

Thou makest the mountain to drink.
By the fruitful issue that comes
Of Thy works, the earth shall be filled.
He causeth the sprouting of grass,
Green herb for the service of man.
To bring forth bread from the earth,
And wine shall give gleams of its gladness [1]
To man's hearts, and brighten his face
Beyond all the richness of oil,
And man's heart the bread will uphold.
The happy trees of the Lord
Stand satisfied, even the cedars
Lebanonian, planted by Him;
There the chirping birds build their nests;
But the good and home-loving stork— [2]
Her house the cypresses are.
The mountains, earth's high ones, uplifted
Are there for the wild goats to climb,
And the crags are a refuge for conies. [3]

IV.

He made the wan yellow moon
To mark the vespers for aye
Of the times as they come in their order. [4]

[1] Bread and wine appear as the natural and mystical crown of the vegetable creation.

[2] *v.* 17. For an interesting illustration of the force of חֲסִידָה (*stork*) to Hebrews, see the play upon the word in Job xxxix. 13.

[3] לִשְׁפַנִּים (lăsh'phănnīym) *v.* 18. The old Jewish tradition that the שָׁפָן (shāphān), is the rabbit is confirmed by the fact that the Phœnician שָׁפָן must have had that meaning—*Spain* having been named by the Phœnicians from the multitude of rabbits on its coast. Fuerst, s. v.

'This delightful picture of nature, just twice the length of the previous strophe, is more deeply interesting, because it is almost *unique* in the O. T. Oriental poetry in general, and even classical poetry; are not in the habit of drinking deeply from this inexhaustible source of beauty.'—Reuss, *in loc.*

[4] To a religious Hebrew it was rather the moon than the sun which marked the seasons, as the Calendar of the Church was regulated by it.

And the bright sun, that knoweth so well
His unfailing succession of sunsets:
Thou settest the darkness. Comes night,
And in it will creep
All the teeming life of the thicket.
The young lions roar for their prey,
And seek for their food from their God.
Breaks forth at his bright birth the sun.
They gather and muster themselves,
And in their lairs they crouch down.
Man goes forth to his work,
To his service until the evening.

V.

How many Thy works—O Jehovah!
In wisdom all of them made.
The earth is full to the utmost
Of an ample possession of Thine:
And yonder, the sea that is grand
And wide with its infinite spaces.
There are moving things without number,
The little lives and the vast.
There the stately ships walk on,
And there the whale Thou hast fashioned
To take his pastime therein.

VI.

Hush'd in expectance all these
Look forth and wait upon Thee,
To give them their food in its season;
And ever Thou givest it freely:
Thou openest Divinely Thy Hand—
They are satisfied fully with good!
But when Thou hidest Thy face,
They are troubled, and restlessly shudder.

Their spirits Thou gatherest in,
They breathe out the breath of their life,
And unto their dust will return.
—Thou wilt send forth
In solemn procession Thy Spirit,
And the work of creation will grow,
And Thou wilt make young and renew [1]
The sorrow-worn face of the earth.

VII.[2]

His glory shall be through the ages,
The Lord shall be glad in His works.
If He do but look on the earth,
It trembles exceedingly sore.
If He touch the mountains, they smoke.
I will sing to the Lord in my life.
I will lift up Psalms to my God
While my soul can call itself *I*.[3]
My thought shall be sweet in His sight.[4]
I will be glad in the Lord.
From this fair earth the sinner shall cease,
And yet in the space of the years [5]
The wicked shall not be there.
Bless the Lord, O my soul!
HALLELUJAH.[6]

[1] Literally, of the abiding continuance, the immortality of species; spiritually, of the resurrection of dead souls, and of the great renovation ever in progress.

[2] 'As the author did not wish to stop with the idea of the Sabbath-rest, the 7th strophe is consecrated to a poetic peroration. It is linked to the last verse of the 1st chapter of Genesis, which says that God saw that everything He had made was very good.'—Reuss.

[3] *v.* 33. בְּעוֹדִי (b'ʿōdhīy), lit. *during me.*

[4] ἡδυνθείη αὐτῷ, LXX.

[5] The Psalmist strains forward in spirit to the great regeneration, the new Heavens and *New Earth*, wherein dwelleth righteousness.—'Ita ut vel conversi ad Dominum non sint amplius peccatores, vel si converti noluerint, dejiciantur infra terram, et ultra non compareant.'—Bellarm. in *v.* 35.

[6] No Hallelujahtic Psalm is ever attributed to David.

The writers upon the metrical element of Hebrew Poetry form a library by themselves. The following are the chief: very many of which, however, I have not had the opportunity of consulting:—

C. R. Bellarm., *Instit. Ling. Hebr.* (Colon. 1580). Pp. 127 *et sqq.*

F. R. Gomar, *Lyra Davidis; seu Nova Hebrææ S. Scripturæ Ars Poetica*, 1637. In which Gomar found rhyme and metre in the Psalms.[1]

J. G. Drechsler, *Manuduct. ad Poet. Hebr.*

Idem. *Cithara Davidica.*

A. Calmet, *De Poesi Vet. Hebr. Dissert. V. T. I.* 231.[2]

A. Fleury, *Discours sur la Poésie* (*part. sur celle des Hébreux*), *in Calmet, V. T.* II. 140, *et sqq.*

A. Pfeiffer, *Man. ad Accent. V. T.*

Ch. Weisse, *System. Psalm. Metr.* This treatise is a special examination of Bishop Hare's bulky Octavo, *Psalmorum Liber*, 1736. That volume contains an examination of Gomar, Le Clerc, and the wild philological speculations of Marc. Meibomius. Weisse shows that Hare's system involves the whole text of Scripture in uncertainty.

J. Wernsdorf, *De Arte Poet. Hebr.*

Sir W. Jones, *Poes. Asiat. Comment.* (Edit. J. G. Eichhorn. Lips. 1777.)[3]

C. G. Anton, *Conj. de Metr. Hebr. Antiq.*

C. D. Ilgen, *Job.*

Bishop Lowth, *De Sacrâ Poesi Hebr.* (Edit. of J. D. Michaelis.)

[1] This work was fiercely criticised by L. Capellus, *Animadvers. in Novam Lyram*; as also by Danhauer, *Critici Sacri.*

[2] Calmet specially opposes Le Clerc's theory of ὁμοιοτέλευτα, or rhymes, in the Psaltor.—*Comment. in Prophet.* pp. 621–630. Also, Dacier, *Preface to Horace*, 1709.

[3] Sir W. Jones (and E. J. Greve, in his edition of the last chapters of Job, and entitled *Metr. Prophet. Nahum et Hab.* Amst. 1793), attempted an Art of Hebrew Poetry mainly by the assistance of Arabic.

J. G. Herder, *Geist der Hebräischen Poesie.*

J. J. Bellermann, *Metrik der Hebräer*, 1813.

J. G. Eichhorn, *De Proph. Poesi Hebræorum.*

Kaiser, *De Parallel. in Poes. Hebr. Naturâ.*

J. L. Saalschütz, *Form der Hebr. Poesie.*

F. Delitzsch, *Geschichte der jüdischen Poesie.*

J. G. Wenrich, *De Poeseos Hebraicæ atque Arab. Origine.*

E. Meier, *Form der Hebr. Poesie.* (Tüb. 1858.)

Fr. Böttcher, *Ausf. Lehrbuch der Heb. Sprache.* (Leips. 1866.)[1]

[1] See *Dank. Hist. Rev. Div.* III. pp. 285, 286. Bishop Jebb, *Sacred Literature*, pp. 9–14.

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